

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music, and the Drama

No. 3935.

SATURDAY, MARCH 28, 1903.

PRICE  
THREEPENCE  
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## BRITISH ARCHEOLOGICAL ASSOCIATION.

The TENTH MEETING OF THE SESSION will be held at 32, SACKVILLE STREET, PICCADILLY, W., on WEDNESDAY NEXT, April 1. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Paper will be read:—The Effect of the Dissolution of the Monasteries upon Popular Education in England, by Rev. H. J. DUKINFIELD ASTLEY, M.A.

GEO. PATRICK, A.R.I.B.A.  
Rev. H. J. DUKINFIELD ASTLEY, M.A., Secs.

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SATURDAY, MARCH 28, 1903.

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LITERATURE

*Literature and Life: Studies.* By W. D. Howells. (Harper & Brothers.)

MR. HOWELLS is one of the most accomplished *littérateurs* in a land where a good deal of accomplishment is fairly common in letters, and his nature is so far subdued to what it works in that he has never been able to see, he confesses, much difference between what seemed to him literature and what seemed to him life. "Confesses" is not exactly the word; he no more confesses than the college don condescends to prove—he merely tells you this tremendous thing, and your faculties must make their account with it as best they can. That you may receive your cue, and yet not mistake for an apology or a confession the preface in which he glances, as it were, at his own title-page, the said preface is called 'A Word of Explanation.' A hope is therein expressed—with some doubt in the visible background, and a cheerful indifference, we trust, in the far rear of thought—that the reader "may feel in those pages that inner solidarity which the writer is conscious of." We do not like this use of the word "solidarity," but we will forgive it for love of the ultimate word of deep-driven vulgar humour—for the love of "wofsmith"—to which Mr. Howells introduces us later. It occurs in the course of a dialogue, at once sunny and sardonic, between the author and a practical friend, who implores him not to write a paper about the coming of spring this time. "Write about advertising," he says. "Here is the theme for you," significantly tapping 'Good Advertising,' which he had brought under his arm. In the course of the dialogue we have this development:—

"'But the advertising expert' [says the novelist, always ready to agree].

"'This author calls him the adsmith.'

"'Delightful! Ad is a loathly little word, but we must come to it. It's as legitimate as lunch. But as I was saying, the adsmith seems to have caught the American business tone as

perfectly as any of our novelists have caught the American social tone.'

"'Yes,' said my friend, 'and he seems to have prospered as richly by it. You know some of those chaps make fifteen or twenty thousand dollars by adsmithing. They have put their art quite on a level with fiction pecuniarily.'

"'Perhaps it is a branch of fiction.'

"'No; they claim that it is pure fact. My author discourages the slightest admixture of fable. The truth, clearly and simply expressed, is the best in an ad.'

"'It is best in a wof, too. I am always saying that.'

"'Wof?'

"'Well, work of fiction. It's another new word, like lunch or ad.'

"'But in a wof,' said my friend, instantly adopting it, 'my author insinuates that the fashion of payment tempts you to verbosity, while in an ad the conditions oblige you to the greatest possible succinctness. In one case you are paid by the word; in the other you pay by the word. That is where the adsmith stands upon higher moral ground than the wofsmith.'

The deliciousness of this passage—indeed, of the whole paper—is not exhausted by a first tasting of its blended sarcasm and good humour.

To continue, however, we find Mr. Howells saying in his curious 'Word of Explanation':—

"If I did not find life in what professed to be literature, I disabled its profession, and possibly from this habit, now inveterate in me, I am never quite sure of life unless I find literature in it. Unless the thing seen reveals to me an intrinsic poetry, and puts on phrases that clothe it pleasingly to the imagination, I do not much care for it; but, if it will do this, I do not mind how poor or common or squalid it shows at first glance: it challenges my curiosity and keeps my sympathy."

There is some odd phrasing in this, but the interesting thing is to hear such desperate words spoken and know that the voice is not the voice of Zola, or even of Mr. Gissing, but of Mr. Howells. Some, reading such a declaration, would at once "put on phrases," and would affirm that the fact "disabled its profession"; but this were a too cynical asperity for a critic who feels that he was born to be kind. Besides, there is much virtue, when you come to think of it, in that "pleasingly." However this may be, so many battles have been fought long ago round the matter of Mr. Howells's books, or their alleged want of matter—fought, shall we say, with critical confetti?—we remember that Mr. Lang was a frequent figure in those skirmishes, and Mr. Lang is a pretty fighter, as becomes one who is a Greek rather than a Trojan—that it would argue one a sort of reviewing Rip Van Winkle, ignorant of the mollifications effected by the passage of time, to be bickering with our author now about his choice of a title-page, or his comforting conviction that there is more in it than meets the eye. What meets the eye is something quite nice of its kind, namely, a handsomely bound and prettily pictured book, containing thirty-one several and distinct writings by an accomplished *littérateur*, some on literary matters and some not. The latter, should all other reason for being be denied them, may at least claim some relation to life, since everything in passage has doubtless some tendencies in common with the universal flux.

In selecting subjects for notice among the varied contents of a book like this, one must have regard to the received opinion that a man's talk about literature is something more important, something more "intellectual," and closer to the ideal world of truths and tendencies than his talk about life. It certainly engages the reader's interest of a larger public; for the very human reason, perhaps, that the amount of first-hand information requisite to enable one to strike into that kind of gossip is not great. The word "gossip" describes very well what is going on when a literary man writes intimately about literary matters, and those who are not literary men gather round to read. He has the conscious mental advantage which belongs to the professional who discourses to a lay assembly about the manner of life and thinking of his own guild; and they have the consolation of a sense of momentary parity—nay, of an imputed fellow-craftsmanship—and know further that when he has done speaking and has satisfactorily "given the show away," their opinion will be as good as his—if not exactly against him, at any rate against the next member of the laity they meet. Perhaps that is why Mr. Howells is somewhat careful to leave open some of those questions of the literary art which it is so very pleasant to be able to close with a snap. "I leave the question where I found it," he says in one place, "and perhaps that is a good deal for a critic to do." If by "a good deal" Mr. Howells means a good thing, we must pay him the compliment of imitation, and say that we are not sure. It would be rather a good thing, we think, to have an official answer to the question why the same public which likes a magazine with half-a-dozen short stories by half-a-dozen writers does not take heartily to a book containing half-a-dozen short stories by one writer. It seems to us, indeed, that the difficulty should lie not in finding the answer to this question, but in finding room for all the answers, most of them singly sufficient; and that difficulty did not constrain Mr. Howells, who is not a mere reviewer. To put one of the answers briefly—or rather to indicate the direction in which it is to be found—half-a-dozen stories by one man are, for good psychological reasons, far more monotonous than one novel twice the length of the whole would be, if one assumes in the writer average qualities of power and technique. And the essential inferiority of the short story to the long one could be similarly proved on grounds of psychological difference. Nay, this inferiority, curiously enough, is implicitly established—though Mr. Howells does not seem to notice it—by an historical circumstance cited by himself: the fact, namely, that while some of the greatest novelists have, in a mere unbending of their powers, written short stories which rank among the greatest in that kind, the renowned short-story writers, on the other hand, have always sunk back when they tried to lift themselves to the broader and higher heights where Scott and Tolstoy, Meredith and Thackeray, have each their builded worlds of greatness and glory.

Why the short story lives such a short time in our memory, no matter how arresting and impressive it may have been on a first reading, is another question which Mr. Howells

raises and then leaves where he found it. This seems a pity; for the answer, if it could be found, would probably take us a good way into the secret of art, and might have considerable moral value as well. An approximation might have been made, to say the least, by considering what are the elements common to the few short stories which do live in our memory, and we agree with Mr. Howells in awarding a very high place in this list to 'Marjorie Daw.' In confirmation it may be worth noting that this fascinating "novella" (as Mr. Howells delights to call the short story) came instantly to the reviewer's mind as a notable exception to the essayist's thesis—only to be found cited by him as an exception a number of pages further on. Another question touched upon and left where it was, in Mr. Howells's good-humoured and inexpensive way, is that as to the relation between the "novella" and the anecdote historically, and what are the delimitations separating the one from the other, both being considered as divergent adult forms or achieved species of narrative art. The difference, we consider, is not of time or space, but a moral and intellectual one. Moreover, the two may be conjoined in a monstrous and disastrous union; for the "novella" may be blasted with anecdotalism at the close, as a man of vigorous intelligence may lapse into idiocy at the end of his days. If Mr. Howells wants instances, he will find them in Maupassant. In 'Monsieur Parent,' for example, there is a short story (entitled 'En Wagon,' if we remember rightly) suddenly degraded to an anecdote, and not a nice anecdote, by an adventitious and unlooked-for jest thrown into the closing lines—the addition of lubricity hastily administered, at its very last breath, to a tale that was thus far perfectly innocent and had all the interest that is given by characterization, vision of momentary life, humour, and the sense of tears. But perhaps Maupassant argued, "My people love to have it so."

We have lingered too long over a single essay, but will add that the short story, with its possibilities, provocations, and problems, is the real subject-matter of several others, especially a charming one entitled 'Worries of a Winter Walk.' Here Mr. Howells permits the layman to walk abroad with him, and to share his privileges of observing eye and working brain—or shall we say, of deft manipulating fancy, which does not leave things where it found them, but persuades them to undergo a change into something new and strange? Imagination, we may remark, does not do this; it leaves the thing where it found it, rooted fast in its essential character, and unfalsified into flavours and floweriness; but it does not leave you where it found you—a mighty difference. At any rate, when Mr. Howells sees a little girl gleaning the bits of coal that have been spilt from a passing cart, he is at liberty to begin writing whatever story he likes to find in that suggestion; but when he has evolved the course of the little romance up to almost its close, and then is arrested by an embarrassment of alternative endings, we feel that something is wrong. Perhaps it is only Mr. Howells's astuteness, after all. There is a good deal of astuteness, too, or

an enviable optimism, in the papers dealing with the 'Man of Letters as a Man of Business,' and with 'The Editor and the Young Contributor.' These articles we can heartily commend to all whom such topics concern, for they contain not only much humour and wise remark, and especially good counsel, but also a certain amount of useful information.

Which brings us to speak of the only point in which we should like Mr. Howells to be a little different. As a writer of fiction he holds a very unmistakable place in the literature of his country, if not also of ours—a place that is unassailable and sure, for all that has come and gone yet in the way of controversy that is not criticism and sarcasm that expresses little and proves nothing. As a journalist and an influential editor he has had much of the experience that supplies the understandings which it does not sour or sterilize, and is markedly a man of affairs in that sectional world whose affairs are all *res litterariae*. He has thus knowledge both of the craft and the traffic of letters, and a trained facility, and even felicity, in writing; and the requirements of self-defence, if nothing else, would have made him a critic who is more than clever, if somewhat less than luminous. He is the kind of well-equipped, and in various ways ready and accomplished man of important letters—a type continental and American rather than British—that may afford, even in the eyes of the purists of expression, an occasional justification for the use, in English writing, of the French word *littérateur*. But in spite of this, or because of it, Mr. Howells is prone to take a somewhat easy line, what we have called an inexpensive line, and practises an economy of thinking which is not quite hospitable to the faithful reader. This economy is not dictated by any real lack of resource, but seems partly practised in the interests of the autonomous accepted writer's pose—the pose of negligence, the affectation of the light touch—and partly seems a habit of making complaisant surrender in the last clause to the exacting genius of the cheaper humour. More often than befits a writer of his genuine quality is Mr. Howells content to round off his paragraph with a little turn of slickness which permits the writer to appear knowing and yet saves the discussion from non-superficiality. No doubt Mr. Howells also could say "My people love to have it so"; and, indeed, he observes that when the American man (not literary man, however) is not making money, or trying to make it, he is making a joke, or trying to make one. But then he also tells us that the American literary man writes exclusively for the American woman—who, we should suppose, could get all the little jokes she wanted by hearkening to her husband in the intervals when he is not making money. And yet we have also heard other things; and it may be that the American man's wife is the only person in whose presence the American husband restrains his gaiety. We must leave this question where we found it, after all, but remain doggedly of opinion that Mr. Howells, who is very good with the flaws of an unfortunate cleverness or a silly convention, would be better still without them. He is at his best in 'The New England Novel' and

in the lucubration (no more modern word describes it) called 'Storage.' The first contains some subtle and generous characterization of an historic phase of life and human character, and the second is a fine, full-flavoured, sombre piece of literature, somewhat after Sir Thomas Browne's manner, though it only discusses the great American habit of storing household furniture and all domestic belongings, and recommends burning instead.

*Naples in 1799.* By Constance H. D. Giglioli. (Murray.)

OF all the numerous brood of experiments in popular government to which the first French Revolution gave birth, the short-lived "Parthenopean Republic" was perhaps the most justified in its establishment, the most well-meaning in its operation, and the most pathetic in its fate. Deserted, in the face of foreign invasion, by its sovereign first and then by his deputy, Naples had to choose between anarchy (which in the circumstances meant plunder and arson) on the one hand, and on the other the constitution of a government which could treat with the invader in such a form as should be satisfactory to him. As Madame Giglioli, quoting a modern Neapolitan author, says:—

"The question was whether to open their gates to the foreigners, bearers of liberty, and, as they promised, of independence, or to put themselves at the head of the masses and attempt a resistance which, if successful, would lead them back to the feet of Ferdinand, of Carolina, and of Acton; if unsuccessful, would lay them under the foreign yoke."

The "masses" had already given a taste of what might be expected of them; the Regent Pignatelli, whether he had or had not played into their hands, had, as has been said, deserted his post. Whether the "patriots" who held the castle of Sant' Elmo gave any actual assistance to the French during the terrible three days' fighting which the capture of the city cost is not clear; General Thiébauld, who was in a position to know, says nothing about it. That they welcomed them there can be no doubt; for the reasons given, it would have been odd if they had not. They had to deal, too, with the most amiable, honest, and enlightened officer that ever commanded a French revolutionary army, General Championnet; so that the Government of his nomination, consisting of highly respectable "lawyers, ecclesiastics, professors of ancient Greek, of mathematics and chemistry, poets and orators," was readily accepted, and the Parthenopean Republic was proclaimed on January 23rd. The new rulers, as the author points out, were

"no men conscious of rights as men and citizens, breaking down by violence a power and luxury of which they were jealous, and rebelling against ills they could bear no longer, but a temperate upper bourgeoisie called prematurely to the helm of State, trying, and, as the event showed, trying in vain, to awake in the masses a consciousness of their wants and a desire for those better things they were so anxious to impose."

Even in the reform of such flagrant abuses as those connected with the existing feudal system, the most enlightened among them were for going slowly, and doing



things little by little. To call such men Jacobins was, of course, absurd. Even Nelson's muddled political intelligence was able to perceive something "extraordinary" in the "circumstance of the rich taking [as he is pleased to put it] the road for the destruction of property, the poor defending it." The real analogue to the instigators of the September massacre was rather to be sought in the Court of Palermo, while the actual perpetrators find their counterpart in those *lazzaroni* who, before the French entered, had earned Caroline's commendation, and shown their idea of "defending property" by the unprovoked slaughter of the Duke of La Torre and his brother and the sack of their palace.

In any case the republic would doubtless have disappeared when the necessity arose of providing for the junior members of the Buonaparte family, but at least it might have disappeared peacefully. It was not, however, destined either to so long a lease of life or so tranquil an end. It was unlucky from the first. Its creator, Championnet, was too honest a man for the Merlins and the Barras, and was recalled to stand his trial before the new Government was many days old. Owing to the fall from power of the existing Directory, his trial never came off, and he received another command, but died two or three years later.

Whatever Macdonald, who succeeded him, might have been able or willing to do for the infant republic, his opportunities were not many. He did indeed secure the due liquefaction of the blood of St. Januarius, a feat which gained a few recruits for the moment to the side of the "patriots," and issued one or two frothy proclamations. But the French had to look after their own safety. Their armies, in the absence of their one commander of genius, were getting beaten in Lombardy, and the miracle had hardly been performed when Macdonald and his army were hastening northwards, leaving the Parthenopean Republic to get out of its scrape as best it could. "The patriots," writes Madame Giglioli,

"pursued their benevolent way, brimming with erudition and zeal, preoccupied with the national education, with republican functions round the tree of liberty in the Piazza Nazionale, the solemn burning of royal banners, the public pardoning of rebels, and other similar things."

They

"could not persuade themselves that the populace, if only brought to appreciate the advantages of liberty and justice, could possibly desire a return to the late condition of things.....Persuasion ought to have been better than force, and the abolition of the feudal system worth all the armies of Ferdinand."

Meanwhile Cardinal Ruffo, with the army of the Holy Faith, inspired by the pillage of Apulia, and stiffened by a force of Russians and—save the mark—Turks, was rapidly approaching.

For English readers the interest of the next few weeks lies chiefly in the part played by Nelson and the force under his command in the reprisals which the King and Queen of Naples thought fit to take on the men—and women—who had welcomed the invader when they themselves fled before him. There is no need to judge them very harshly. The king was an ignorant boor, who if he had drawn a more

equitable lot in life might have made a good gamekeeper or master of a fishing-smack. The queen had at one time posed as a patron of arts and letters, and was credited with a certain amount of culture. Like her brother Joseph II., she had coquetted with liberal ideas while the skies were fair, though neither culture nor liberalism prevented her from sharing the superstitions of the Neapolitan populace. The charges against her morals have, as the author says, been neither proved nor disproved; the gossip of Frenchmen, on which they seem mostly to rest, is no evidence whatever in such matters. But that her whole nature was turned to sheer ferocity by the treatment of her sister Marie Antoinette, and any statesmanlike qualities she may have possessed swamped in a comprehensive thirst for vengeance on "Jacobins," cannot be doubted. She and Ferdinand, after all, only behaved as most of the Hapsburg-Bourbon group of sovereigns would have behaved at that time, or any Neapolitan sovereigns at any time during the existence of a kingdom of Naples. "The shocking thing," as our author remarks, "is that in Nelson they found a tool to their hand, not only willing, but eager to do their work." And this, we venture to think, is the view that was generally taken at the time, and for more than a generation afterwards. The writers of Knight's "Pictorial History" were not exactly anti-British sentimentalists; yet their judgment on that occasion is that "the fame of Nelson.....was obscured by more than one dark deed, which no right-minded Englishman will ever attempt to palliate." That was written in 1847; half a century or so later, when a number of ready writers had discovered that to a generation reared in profound peace no topic is more attractive than war, and that as "copy" nothing can beat blood and iron, they would have horrified the average reader. The present book, if it is widely read, as it deserves to be, will no doubt call forth a good deal of indignant comment. Yet the author, who, though she bears an Italian name, seems to be an Englishwoman, has studied the authorities carefully, and gives chapter and verse for her statements. If she writes of the King and Queen of Naples, of Acton and the Hamiltons, with some bitterness, little trace of it appears when she deals with Nelson's share in the proceedings. In fact, she is willing to believe that he was himself deceived on some points connected with the surrender of the rebels. It is, as she points out, incredible, in the absence of direct evidence, that they, having a capitulation signed by Ruffo and by the Russian, Turkish, and English representatives, really believed themselves to have been leaving the forts unconditionally. If so, as she pertinently inquires, why should they have embarked with their luggage on the vessels which had been prepared to take them to France? The truth was that Nelson "regarded nations as mere ship's crews on board a man-of-war, and kings as their captains, and evidently considered it part of his duty to get as many hanged as possible of any such crew that had shown symptoms of mutiny."

Lady Hamilton's somewhat full-blown charms may have contributed, as Prof. Villari and others have believed, to confirm him in the line he took; but that it was

that which, in his childish hatred of the French and all connected with them, and his quarter-deck notions of discipline, he would have taken for himself can hardly be doubted. If Nelson had lived to see the descendants of Ferdinand and Caroline, with the almost universal approval of Englishmen, driven for good and all from the throne on which he flattered himself he had secured them, he might have realized that nations and men-of-war require different treatment.

The book is not only, as we have said, painstaking, but also well written, if we except an occasional tendency, which reads oddly in these days, to break out into Carlylese apostrophes of the personages—"Thou rabbit-hearted Ferdinand!" and the like. It is also copiously illustrated with reproductions of contemporary drawings of the scenes described and of portraits of many of the chief persons. The bloodthirsty rebels and conspirators present themselves to us as neatly dressed, amiable-looking gentlemen, and it is with a shock that we see below each name the date at which he was hanged. There is, for example, Pasquale Baffi, Professor of Greek, bland and handsome—the Sir Richard Jebb, let us say, of Naples. Conceive hanging Sir Richard Jebb!

*An Essay on Laughter.* By James Sully. (Longmans & Co.)

Few persons can have realized, before reading this book, of how many aspects the ideas connoted by the word "laughter" admit. To the physiologist, interested in it as a bodily function, laughter will suggest respiration, heart-beats, nervous conditions, and muscular contortions. The student of evolution will seek to trace its earliest manifestations in the race and in the individual, both in animals and in man, and to define the increasing refinement and complexity of its stimulus and expression. Then, to turn to those who are more concerned with the things in thought and feeling which cause laughter than with the bodily function itself, and with its highest rather than its primitive modes, there are the philosopher seeking an abstract formula which shall express the essential nature of the ludicrous, the moralist weighing the exact value of mirth in the good life, the critic applying his æsthetic analysis to the multitudinous forms expressing in literature this omnipresent faculty of human nature. Let but a few types of laughter be considered: the child lying in its mother's arms, laughing as it is tickled; the savage laughing as he exults over his tortured enemy's sufferings; the laughter of a boy bursting out of school; the girl's happy laugh over a love-letter; the guffaw of rustics at a country merry-making; the smile of cultured wit—Aristophanes and Menander, Rabelais and Molière, Swift and Addison. Sir Thomas Browne found a mystic significance in low tavern music. In laughter, also, the lowest forms have their relation to the most exquisite wit and the most profound humour.

To achieve a comprehensive treatment of laughter is the object proposed by Dr. Sully in this volume. Having in an introductory chapter rejected narrow and abstract modes of viewing the concept of the ludicrous, he analyzes the smile and laugh as matter of

physiology; he then, after a consideration of the main occasions of laughter, classifies the principal objects at which we laugh, the various forms of oddity, absurdity, incongruity. His search for a theory of the ludicrous leads him to reject as inadequate the view that its essence is a sense of superiority, and the rival view that its essence is incongruity. He is brought to the conclusion (p. 153)

"that the effect of the laughable, even of what is given by philosophers as a sample of the ludicrous, is a highly complex feeling, containing something of the child's joyous surprise at the new and unheard-of; something too of the child's gay responsiveness to a play-challenge; often something also of the glorious sense of expansion after compression which gives the large mobility to freshly freed limbs of young animals and children."

His next step is to trace the development of the laughing instinct in the first few years of infant life, a sphere which Dr. Sully has particularly made his own, and again its manifestations in primitive and savage races. He then proceeds to consider the function and effect of mirth in social life, the ridicule, good-natured or satiric, of class for class, of sex for sex, of superior for inferior, of subject for authority. The two following chapters are devoted to an analysis of humour and to a discussion of the comic in literary art; a concluding chapter seeks to estimate the value of laughter as a comforter, purifier, and strengthener of man. Dr. Sully writes throughout not only as an expert in the scientific and ethnic lore bearing on his subject, but also consistently with the demands of his theme as a man of wide and sympathetic outlook on life and of varied literary culture.

This comprehensiveness of plan renders it difficult in a brief notice to discuss at all adequately the many questions that arise: only a few of Dr. Sully's conclusions can be touched on. It seems hard not to agree with him in holding that laughter is essentially pleasurable, as against the view that it is the spontaneous relief of nature from a tension which is painful. It is true that violent laughter soon brings exhaustion and ends in a sigh; but the same may be said of all intense pleasures. It is true that in hysteria, on the shock, under certain mental conditions, of sudden bad news, and sometimes in extreme pain, violent outbursts of laughter take place; but there, it seems, the perilous strain, seeking an outlet along the nerves, finds as a sort of safety-valve the channel of laughter, and puts it to unwonted use. The awfulness, to the plain mind, of such laughter is proof that laughter is normally associated with pleasure. Laughter is the expression of a mood of mirth and freedom, of heightened vitality and bounding pulses. Even the harsh laugh of the embittered cynic has in it still some element of joy spontaneously begotten by the ludicrous.

Dr. Sully, as has been sufficiently indicated, takes a view of the comic wider than any expression of it in literature; and it does seem important to distinguish all those sights, sounds, and sensible experiences which appeal to the risible, from the ludicrous in the realm of ideas, "the laughter of the mind," as George Meredith calls it. The former we laugh at

both in actual life and when imagination of them is kindled by literature; we laugh as we join in festivity, and we laugh as we read a tale of merry carousings. The laughter of the mind involves subtler and ideal elements, whether inarticulate, as the gentle laugh of some solitary humourist tasting the relish of his silent meditation on fate's irony, or expressed in the spoken or written word, as an Irish bull, or a sharp interchange of verbal quibbles, or Meredithian reflections of the comic muse on egoism.

If space were available Dr. Sully's admirable definitions of wit and humour might be quoted and considered; he distinguishes the two, the former as an exercise of the intellect, the latter as a complex state of thought and emotion, wherein emotion predominates. There is a great charm in tracing the blending of the comic with alien elements, with kindness and resignation in humour, with savage anger in satire. Of wit he says:—

"It illustrates the most lively and agile gait [of the intelligence], and is characterized by readiness of mind, quickness of perception, ingenuity in following out hints of quite unexpected contrasts, similarities, aims, causes, reasons, and other apparent belongings of an idea. As tending to sportiveness, it loves an intellectual chase for its own sake, and revels in sudden transitions, doublings, and the whole game of verbal hide and seek."

Not unnaturally from such a view he defends the pun from the contempt to which Addison (and Johnson too), showing how contracted was their conception of the comic, subjected it. And the Irish bull does not lack a genial and sound vindication. In a different context Dr. Sully quotes the terrible jest of Lady Macbeth:—

I'll gild the faces of the grooms withal,  
For it must seem their guilt.

This is a perfect type of the tragic wit where the laugh is strangled at its birth and the horror deepened by contrast.

In an excellent and luminous chapter on the comic in literature Dr. Sully challenges comparison, though within narrower limits, with Meredith's brilliant and profound essay, like him insisting that the finest wit and humour imply a sane and true criticism of life. But is he right in accepting Lamb's light-hearted vindication of the Restoration comedy?

As to the value of laughter from a moralizing standpoint, Dr. Sully can point to the dignified humourist, who finds even in his failure and disillusionment food not for embitterment, but for serene and gentle mirth; but he recognizes, truly enough, though perhaps with rather averted sympathy, that it is not from humour that the springs of enterprise and progress take their rise. And, indeed, laughter, whether in its broader or more subtle tones, belongs to enjoyment and content, however fugitive. Laughter relieves the tedium of life, eases the tired muscle and brain, quickens the flagging heart-beat. Wit and humour clarify and brighten the mind, helping to purge it of prejudice and error. So far they have a real value in promoting that well-being which is essential to well-doing. But the more intense forms of strife, effort, enthusiasm seem to be in themselves incompatible

with mirth. The apostle of progress must not dally with the comic muse when he is busied on his mission.

*Thirty Years in Australia.* By Ada Cambridge. (Methuen & Co.)

BUT for its old-world Toryism this would be a good book for mothers whose sons have gone or are going to Australia, or, again, for wives whose husbands contemplate such emigration. It is a chatty, informative, domestic, and general account of thirty years of family life in Australia, written by a lady who married a curate in England in the year 1870, and proceeded with him at once to the Antipodes, where both have remained ever since. Eight separate homes in the Commonwealth are described fully, with many interesting details of the life of each one. But this is not all. The author will be known to some readers in connexion with several stories she has published, and for many years her signature has been familiar in the columns of certain Australian journals. The result of this has been that she handles her material in the present volume with ease, and with more lucidity and a wider outlook than would have been the case if the book had contained no more than the casual jottings of a clergyman's wife to whom the writer's craft was strange. At the same time the book is of no literary importance. Its style is in many ways redolent of the country it describes so pleasantly, and of the lives of the people of that country; it is frank—very frank—tolerably kindly, utterly without distinction, and full of good, sound common sense. It is somewhat provincial, as we say in our crowded little England, but it is full of vigour, enthusiasm, and sincerity. Its matter rather than its manner forms its claim for consideration.

The author's husband was made a rector on his wedding-day in England.

"The charming rectory was placed at our disposal by the real incumbent.....We drove thither in the afternoon, and heard the bells ringing as we entered the village, and found the rectory gate set wide, and the white-satin-ribboned maids awaiting us on the doorsteps of the beflowered house. We had two maids and a man-servant. We had a brougham. We had a tiny hamlet of a parish in which (compared with what we have known of parishes) there was nothing to do, and where our parishioners dropped curtsies to us on the road, and felt honoured beyond measure when we went to see them. No wonder that under the too totally opposite circumstances of clerical life as we have lived it here we have looked back to that haven of dignified peace and ease with the wish—the stupid wish—that we could have had it always."

Here we may be permitted to remind readers of a certain paragraph which occurs in Stevenson's 'Ebb-Tide.' "They," the missionaries in the South Seas,

"go the wrong way to work; they are too parsonish, too much of the old wife, and even the old apple-wife. *Clothes, clothes,* are their idea; but clothes are not Christianity, any more than they are the sun in heaven, or could take the place of it! They think a parsonage with roses, and church bells, and nice old women bobbing in the lanes, are part and parcel of religion. But religion is a savage thing, like the universe it illuminates; savage, cold, and bare, but infinitely strong."



After the brougham, and the maids, and the roses, and the curtsies came for our author and her husband the three months' voyage to Melbourne in a sailing-ship, and then a Bush curacy, taken over during a time of flood in wild country:—

"Oh, to be in England now that April's there!" has been the yearly aspiration of my homesick soul, which takes no account of east winds and leaden skies, but only of chaffinches and apple-boughs, just as Browning's did."

The extreme *naïveté* of the last four words is characteristic.

But we gather that, despite nostalgia, both the parson and his wife showed real pluck during their earliest and most trying experiences, and, as a natural result, were really happy. The lady had not then taken to authorship, and felt delight in manufacturing her own sofas and tables, with her husband. Both were treated with unfailing generosity and hospitality by the isolated residents of their Bush parishes. But after a while the author says she was bound to take a firm stand in the matter of parish work, and, having written some articles for a Melbourne paper, she felt sure that she had a sound excuse, a profession of her own, which did not permit of her burdening herself with the sort of tasks generally undertaken by the wives of country clergymen in Australia:—

"It is not the parson who, to use the phrase so often in his mouth, bears the burden and heat of the day, but the uncomplaining drudge who backs him at all points, and too often makes him selfish and idle by her readiness to do his work as well as her own. Under colonial and 'disestablished' conditions he is not largely representative of the class from which our home clergy are drawn; as a general rule he comes from that which, while as good as another in many ways, and perhaps better in some, is not bred to the chivalrous view of women and wives—regards them, that is to say, as intended for no other purpose than to wait upon men and husbands. The customs of the profession accord so well with this idea that it is not surprising to find a pious man killing his wife by inches without having the slightest notion that he is doing so."

We gather that the author had sufficient presence of mind to guard herself well against the possibility of so tragic a fate as this, though, to be sure, she does not suggest that she was ever menaced by it.

She has a good deal of the usual outside kind to say with regard to the position of the working classes and the labour party:—

"What, I wonder, are the numbers of those who starve—really starve—in secret, because the law forbids them to work for less than seven shillings a day, which they cannot earn with a service not worth the half of it—all the old, and slow, and weak, but yet self-respecting and self-reliant, whose honest bread the Minimum Wage Act has taken out of their mouths? One is sick of the continual begging of these victims to inexorable inspectors and boards to be allowed to work for thirty shillings a week—for twenty-five—one poor tailor, who had supported herself with her needle for fifteen years, stood up in court and begged with tears to be allowed to work for twelve-and-sixpence, which she said would keep her—and seeing the invariable brutal verdict given against them. I cannot bear to talk about it."

Again, and finally, the author touches upon some of these matters in the light of

the recently completed federation of the colonies, to which, of course, with her opinions, she objects:—

"Australia believed herself on the threshold of the Golden Age. But Fate has dealt with our hearts and hopes in the usual way..... Where is the enthusiasm for Federation which then turned every head? Federation, so far as we can see, has put back the Golden Age. The triumphant shout, 'Advance, Australia!', has become a mockery in our ears. 'Australia for the Australians!'—that ignoble aspiration, which even then meant 'Australia for the Australians now in it'—less than two to the square mile—now means that Australia is not even for them. No, for the census returns of this state for 1891 gave us 446,195 young persons of what census people call the marrying age (15 to 35), of whom the excess of young men over young women was 17,047; and the census for 1901 shows 419,910, and the excess on the other side—16,742 more young women than young men. Where are those lost young men? And why have they gone from one of the gardens of the world, as Victoria should be, with its temperate climate and its consequent potential fertility?..... Had 'Australia for the World' been the watchword of the Commonwealth, we might now be making a second great United States such as only the glorious First could rival. Instead of that a stationary population of less than four millions, from which the best elements are being rapidly drained away. For these four millions we have fourteen Houses of Parliament, with over fifty ministers, and little under a thousand members. They are housed magnificently..... the keep of the Victorian establishment alone running to 141,549. .... And who are they that work this Juggernaut of an engine, that run this over-grown business of state?"

The author proceeds to explain the methods of political corruption by which the Australian politician

"buys *en bloc* the party which gives him his comfortable place and perquisites—his trade and living in fact."

The journalism of the Commonwealth, its incorruptibility and its literary standard, are the subject of high praise. But the evidence offered of this is peculiar:—

"I have been told of an editor of high position who, if 'darling' appears in a contributor's MS., crosses it out as an improper word unfit for the family circle!"

That gentleman may be incorruptible, but—Again, the author affirms that "the society journal, vulgar spy and tale-bearer, cannot make a living here." The present reviewer calls to mind the appearance of singularly outspoken personalities in the columns of a Melbourne paper, and others of an even more daring character in a Sydney one. Also he remembers the publication in Sydney of a paper so indecent that the Post Office refused to transmit it. That refusal did not seem to interfere with the paper's circulation. A provincial city in New South Wales supports a weekly journal which is outrageous in its personal paragraphs.

Here is the author's final pronouncement:

"It is indeed a good country, even as it stands. I can say with truth and gratitude, homesickness notwithstanding, that nowhere could I have been better off. And I am as sure as I am of anything that sooner or later—this year or next year, or after my time—the day of emancipation and enlightenment will come, to inevitably make it as great as it is good."

*The Conflict of Duties.* By Alice Gardner. (Fisher Unwin.)

MISS GARDNER is already favourably known by an excellent account of Julian and an interesting study of John the Scot. This book will, we hope, secure a wider public. Its key-note is in the sentence, "The seeking mind is the student's mind, whatever the object of study." The volume consists of a series of essays on ethical and historical subjects, in which a practical end is always steadily kept in view. They turn on the sort of matters that ought to be discussed in the pulpit; but it is rare indeed to find sermons at once so thoughtful, sensible, and well balanced as these essays. There is no attempt to dazzle the reader, hardly an epigram, in the ordinary sense, in the book, although there are touches of quiet and truly delightful humour. Miss Gardner clearly feels the truth of her own statement that "if we think it is easy to be truthful in the very highest and widest sense of the word, there must be something wanting either in our moral ideal or in our knowledge of ourselves." The sense of the difficulty of arriving at conclusions, and the need of calmly considering many sides of problems practical and intellectual, are prominent throughout the book, and give it a very real charm. We see this in the following estimate of one of the moral advantages of the criminal classes:—

"We may safely say that this class of the community is exempt from one temptation to which many of us are liable—that of keeping up an appearance of outward respectability, and of disguising themselves even before their own eyes."

A keen insight into existing conditions and their attendant evils is evident throughout, but especially in the essay on 'Wear and Tear,' where the writer remarks with regard to the modern rush, alike for income and activity:—

"At the present day all the best gratifications of life—physical, æsthetic, and intellectual—may be had at so low a cost that there would be no great hardness in economy, but for the stigma cast upon it..... What we want, as a rule, is not less work, but less hurried, feverish work—work wisely intermingled with periods of *bonâ fide* relaxation and of quiet reflection on the results obtained."

This is as admirable in expression as it is in idea. The writer's power of analyzing the constituent elements in popular notions and allowing for the truth in each at times reminds us of the delightful book of the late Prof. Sidgwick, 'Practical Ethics.' The essay on 'Moral Teaching in History' is a good illustration of this. We have rarely seen the danger of mere and sheer optimism better expressed than in the following sentence:—

"A too confident belief in progress is likely to produce an exaggerated estimate of a limited number of good tendencies which we see working around us, and a weakening moral subserviency to what we regard as the spirit of the age."

There is no fine writing in the book, and no attempt to attract; perhaps that is why it is so attractive. But the following passage from the close of the essay on Seeley is really eloquent:—

"To think more quietly and more deeply; to worship more devoutly, more constantly; to have regard to truths which lie below all con-

troversies and may even inspire clashing enthusiasms; to dwell on truisms without impatience, and examine paradoxes without alarm; to realise ever that we are a part of the great community through which the Eternal has worked for ages, and have our share in the spiritual privileges and solemn duties which belong to all members of that community—these were a part of the message he had for those of his generation."

This book is evidence that one at least of his disciples has taken the message to heart.

#### NEW NOVELS.

*A Free Lance of To-day.* By Hugh Clifford, C.M.G. (Methuen & Co.)

IN several ways this book is rather noteworthy. To literary men the name of its writer is connected with interesting stories, short stories of the Malay Archipelago. On the whole, we think the short story a vehicle more suited to the author's gifts than the form he has chosen in this book. And better than either, perhaps, would be the purely descriptive book, without attempt at story of any sort; for the author is not of the company of born story-tellers, but he has a gift of description, and, above all, he possesses a rich fund of intimate knowledge of the people and manners and customs of that portion of the Far East which is connected with his name, both in literature and in official circles. In the same way that the author who writes of Anglo-Indian life challenges comparison with Mr. Kipling, so the story-writer who would interest us in the Malays enters at once into some sort of competition with Mr. Joseph Conrad. To the supporter of the circulating library, the comparison with the author of 'Plain Tales' is the more serious matter; to the literary man the comparison with Mr. Conrad is perhaps a more severe test. Mr. Conrad is a very scrupulous literary artist; the author of the present volume—who, we have reason to believe, keenly appreciates Mr. Conrad's methods—is not. So far as his work is concerned he would appear to have derived a good deal more from Mr. Kipling, and that not to the advantage of his book. The typical mental outlook of the British official in the East is an impossible one for the story-writer. It is not Mr. Hugh Clifford's. Yet the official standpoint, the official habit of thought, hampers him in the present volume materially. Reticence of phrase is excellent in story, but reticence and cautiousness of thought and opinion are apt rather to chill than to convince. The story-writer must be prepared to commit himself if he would have his readers follow him unreservedly and with sympathy. In the present volume the author is irritatingly careful to "hedge" over the expression of every opinion. He gives us glimpses of an interesting and individual view of the great question of the relations of East and West, and then hastens to wind up the sentence or paragraph with a colourless utterance, as who should say: "But do not, I beg of you, connect me in any way with such an opinion, for or against; and, to be sure, there are at least five-and-twenty aspects of every conceivable question." That may be diplomacy, but it is not story-writing. Having said so much, we pay a tribute to the very real interest of this tritely named story of the Malays, which treats of a strange land with

real, first-hand knowledge. Such romance as it contains is immediate romance; its local colour is veritable. A young man of imaginative temperament is bewitched by the glamour of the East into something like contempt for his own kind, and hunger for an adventurous life among the brown people of the Malays. He enters heart and soul into an illegal adventure, the object of which is to supply warlike arms and munitions to the king and people of Achen, the little state in which brown men are fighting for their lives and independence against the inevitable dominance of the Dutch. A pair of English girls, tourists yachting with their father, serve to introduce the sentimental interest; and here the author's machinery creaks woefully. But the young Englishman of the blue-eyed Saxon type does reach the king's city in Achen, and thus we have this native state depicted. This, and the passages describing the natives' methods of fighting with the Dutch, form the real interest of the book. The rest, the story, is for the most part mechanical, the not over-deft manipulation of well-worn properties of fiction. But the people of remote Achen live for us here on the printed page; we see and feel the hot jungle of the land; and for this we are grateful.

*In Piccadilly.* By Benjamin Swift. (Heinemann.)

THE fiction-reading public are aware by this time that Benjamin Swift is an author to be reckoned with. 'In Piccadilly' is not by any means the most powerful piece of work he has given us, but it is worth reading, if for no other reason, because it is sincere and written with workmanlike care and precision. If we may say so without offence, we think the author takes himself a little too seriously as a prophet, but perhaps that tendency is a part of his sincerity, and, in these days particularly, sincerity is an undoubted virtue. The present story is a picture of modern society life, but there is not a flippant line in it. We fear, also, that there is not a chuckle in it for the reader. The author has a message for society, even as John Knox had, and he seems to regard it almost as earnestly. He does not accuse society of mere flippancy, or vanity, or giddiness. When speaking of the West-End he seems to think rather of Sodom and Gomorrah than of Vanity Fair; and withal, whilst undoubtedly led at times into melodrama, he never caricatures, and does not often exaggerate. But he lacks humour and breadth of vision; time has not so far mellowed his outlook upon life, and in consequence we have no reference to the thousands of kind-hearted, clean-minded, foolish, sentimental, sterling people, who are at least as much a part of modern society as its rakes and decadents of both sexes. The tragic end of the story we find mechanical and melodramatic. The rest of the book, however, shows restraint and dignity; the author's portraits are true to life, gloomy as they are, and in several places he shows insight into the bases of human action and emotion which is wonderfully keen and vivid, besides being pitiless. And here we think pitilessness is justified. We cannot but sigh, however, for the mellowness that comes with a sense of humour.

*The Banner of Blue.* By S. R. Crockett. (Hodder & Stoughton.)

MR. CROCKETT is always readable when he is on familiar ground, and his present romance, though it appeals specially to Scottish sympathies, is good enough to interest the general reader. All can recognize the self-sacrificing steadiness of a character like John Glendonwyn's, though it will appeal to them rather in his relations to his tyrannical old father the laird of Castle Gower, and to the selfish and shallow profligate his elder brother, than to the blue banner of the dissenting Presbyterians. The mosses of Galloway, the hill-mists and sea-breezes, the hundred touches of the student of nature to the manner born, combine with good characterization of his countrymen to make this novel not unworthy in parts of the best of the author's work. So far as it suffers deduction in other parts it is in the fact that some personages, like the loyal old Scotch butler, and the voluble old Scotch handmaid (who, of course, have matrimonial views of the quaintest kind), and even the primitive and saintly herdsman of Bannagour, are but slight variants of types our author and others have made familiar. The Lowland dialect is sound and not overdone, save perhaps in the case of old Betty; a few words of Gaelic are less accurate, at least in spelling. In Veronica, the woman whose shrewdness of perception does wrong to the warmth of her heart, the hero seems to miss his worthiest affinity, and the reader sees too little of the best character in the book.

*Abraham's Sacrifice.* By Gustaf Janson. (Methuen & Co.)

THE incident which gives name to this strange book arises from an oath taken by a band of Boers to punish with death one who has informed the British of the whereabouts of some hidden war material. A father finds his son the unintentional agent in the matter. Abraham being distracted between his oath and his natural affection, Isaac anticipates him by a voluntary death. The tragic episode is forcibly described, as are many incidents of the guerilla period of the late war. The writer does not shine so much in presenting warlike operations with distinctness or probability, and British army nomenclature is unfamiliar to him. "Adjutants," in our sense, are different from orderlies or aides; and our thickest-headed cavalry leaders do not charge for three miles! A greater drawback to English readers is the morbid horror of all war which is the key-note of the book, and the naïve perversion of the motives which induced this country to fight for South African supremacy. Evidently the Swedish author gives us no credit either for sense or humanity.

*The Shutters of Silence.* By G. B. Burgin. (John Long.)

MR. BURGIN has devised an ingenious plot, and worked it well out to its logical conclusion; he has laid his scene largely in that part of Canada which he has made familiar to readers of his other novels, and has introduced the Trappist monastery and its inner workings with judgment and effect; and yet the novel is not really so successful



as it ought to be. We have perhaps too detailed a picture of the world-worn cynical father and too slight a sketch of his son. Had we seen more of the inner transformation of the embryo Trappist into something approaching a man of the world the story would have been more attractive. Still the work is careful and good of its kind, and as novels go may be fairly reckoned above the average in style, workmanship, and effect.

*Red-Headed Gill.* By Rye Owen. (Bristol, Arrowsmith.)

THERE is merit in this Cornish tale. The strange obsession of Barbara Trehanna, the young bride of her cousin the squire, by reminiscences of her ancestress's history, eight generations back, is a matter which may exercise the reader almost as much as it bewilders the perplexed husband. Marrying his young kinswoman from prosaic notions of expediency, he finds himself confronted with a psychological problem. At the same time he discovers that his wife is in mind and person all that is inspiring and attractive. It is not for us to suggest the solution. Incidentally we get glimpses of the spacious Elizabethan times, and sketches of more than one rustic character of modern days. The Cornish folk speak and think naturally, and the setting of the domestic drama is picturesque. The coast scenes and the old hall and village are presented with much graphic facility, the dialogue is natural, and the method of the approximation of the lovers distinctly original.

*Friendly Foes.* By Sarah Tytler. (Digby, Long & Co.)

THE author has several times of late been successful in domestic stories, especially in female characters. But her art is never of a very engrossing type, and soars so little that it is ever near the depths. We cannot commend 'Friendly Foes.' The marriage of a small squire's daughter to the butler's son, who has had a liberal education at her father's expense, possesses but a dull kind of interest, which is not redeemed by any conspicuous merit in the handling. The best character is the old butler himself, who is excellent as a parent and a servant. The learning about the squire's will is defective. Miss Freddy could not in England be "served heir" to her father.

#### SPORTS AND PASTIMES.

MR. SYDNEY BUXTON'S book *Fishing and Shooting* (Murray) will be well received by the great army of sportsmen because it is an eminently readable and modest record of "the thoughts, experiences, and suggestions of one who by this time has had a fair opportunity of taking mental notes." It is dedicated to Sir Edward Grey, and is embellished by six excellent illustrations by Mr. A. Thorburn, some of which are even better than usual in atmospheric effect, and certainly contrast greatly with the reproductions from prints of older date. But these, too, serve their purpose, for they show, in less time than any description could, the great changes which have taken place in both forms of sport within the last hundred or hundred and twenty years.

Mr. Buxton prefers fishing to shooting, considering fly-fishing "far the most fascinating and absorbing of pursuits." It has, un-

doubtedly, many charms, of which silence and solitude (when they can be got) are not the least, whilst its soothing effect on the over-worked and irritable is most beneficent. Yet there are many good men full of sporting instinct who either care little about fishing, finding it irksome and tedious save during the exceptional moments when fish are being caught, or who positively loathe it. And they too have something to say for themselves; but fortunately it is unnecessary to go into this question or to decide between the attractions of fishing and shooting.

Of the various methods of fly-fishing Mr. Buxton prefers the dry fly, which experience has shown to be the best mode generally, often the only way, of taking trout and grayling in the clear rivers of the South. He mentions loch fishing, but does not enter into detail. Whilst as sport and as a test of skill it is distinctly inferior to river fishing, it has two advantages—labour is so much less than an invalid may fish, and the trout when caught are generally immeasurably superior for the table to those of rivers. It is difficult to say why, for it is unlikely that the feeding in a loch should be richer and more plentiful than that in a river, but so it is; a good loch trout, pink in the flesh, is as superior to ordinary river trout as a grilse is to a codling. Such fish are also livelier when hooked, usually leaping repeatedly from the water; but, on the other hand, if they are well hooked there is less danger of losing them.

Mr. Buxton says he has never caught a very large trout, but as he has taken them over 3 lb., and has recorded baskets of seven trout, weighing 13½ lb.; twenty-three, weighing 38½ lb.; and fifty, weighing 67 lb., his success has been great. The last is surely a remarkable performance, and one he is scarcely likely to beat on the Styx, which he hopes to fish hereafter. A day on the Itchen, and another with mayfly on the Kennet, are well described, and there are some sound remarks on the supervision of rivers, which, as he says, will carry just a certain weight of fish: the greater in number the smaller the fish, the bigger they are the fewer in number. That this is in a measure true is easily understood, for the food carried by the river will only support a certain weight of fish; but it may be possible to increase the supply of food, in which case the river might be enabled to carry more weight of fish. A chapter is devoted to salmon-fishing, regarding which, even if the author is less at home with the subject, his remarks are characterized by good common sense.

In dealing with shooting Mr. Buxton mentions the attractions of the sport, and contrasts them with those of fishing. He also glances at ancient and modern books on the subject. Then he describes very correctly a day with grouse, another with partridges, and a drive of pheasants. His account of this last deserves to be quoted. He tells how the guns are placed: four forward and two with the host behind, coming along with the beaters; how all is silent save for a wary woodpigeon, or hare, or rabbit slipping away, and a woodcock, at which every gun that sees it fires:—

"Then a further silence, and a rustling of the pheasants and the pattering of their feet is very audible, as they run backwards and forwards inside the covert, uncertain whether to rise or still to trust to their legs. A family of jays break the silence with discordant scolding.....Next comes a lovely, high-rocketing cock pheasant over the right-hand gun; missed by the first barrel, it is beautifully killed with the second after it has passed the perpendicular."

Then the other guns are busy; some birds fly back, to be got or missed by the back guns, and a swarm of blackbirds in front of the beaters fly out, followed immediately by the men, and the beat is over.

Mr. Buxton supports the Hares and Rabbits Bill, believing that it has helped sport. In so far as it has removed a cause of complaint by farmers that may be the case, but in many places, both directly and indirectly, it has encouraged poaching. When a keeper nowadays hears a shot in a suspicious quarter he promptly sets it down to the farmer shooting rabbits; and with the rabbits game suffers, for human nature is weak and temptation is sore, and far worse than the farmer are the professional trappers he employs. The advice given as to the management of a gun, what to shoot at and what to pass, is all good, and may usefully be followed by sportsmen, whilst the volume generally is well printed, light to hold, and pleasantly turned out.

The "Halford Dry-Fly Series," just issued by Messrs. Vinton & Co., consists of three volumes, entitled respectively *Dry-Fly Fishing*, *Dry-Fly Entomology*, and *Making a Fishery*—all by Mr. F. M. Halford. They are old friends in a new shape, and, having been already reviewed at some length (*Athen.*, No. 3058, June 5th, 1886; and No. 3214, June 1st, 1889), it is unnecessary now to enter into detail. Mr. Halford is an acknowledged authority on the subjects of the various volumes, and he has had the assistance of other specialists; the results therefore cannot fail to be of great value to the student of the art of dry-fly fishing. And as this system has usefully spread from its original home in Southern waters, fly-fishers all the country over may benefit by his advice and instruction. The elements of success are much the same everywhere, and consist in presenting the fly to the fish without showing the fisherman, and without using a foot of superfluous line. There is, perhaps, rather more entomology than is necessary for practical purposes, and a hundred patterns of flies form a large allowance; but, as the author says, the information may be taken or left at the reader's discretion, and if there is more than fishermen require, excess is on the safe side. The table of classification of 'Hexapod Insects' is inserted at p. 24, instead of p. 32, of vol. ii.

In 'Making a Fishery' many useful hints, deserving the attention of those about to select a piece of river, and of the lawyer who draws up the lease, will be found. They are, doubtless, the results of experience, and if attended to may save trouble and disappointment. Keepers, too, will find many matters referred to which concern their work, and should be able to profit by study of this volume.

A picture-book rather than a volume of travels is Mr. Edward North Buxton's description of his recent contribution to sporting literature, *Two African Trips* (Stanford), and it deserves to be so called, for every other leaf is a full-page plate, reproduced chiefly from his own photographs. They vary in merit, and, to a traveller or sportsman, tell the story of the journeys with much detail which is omitted in print; but they make the volume heavy to hold. It is similar in size and general appearance to the author's well-known 'Short Stalks,' which were favourably reviewed when they appeared (*Athen.*, No. 3403, January 14th, 1893; and No. 3684, June 4th, 1898). The stories of the two trips, to British East Africa by Mombasa, and to the White Nile south of Omdurman, are told in the old agreeable way enlivened with humour. Mr. Buxton and his daughter seem to have "bearded the lion in his den" on bicycles, a mode of locomotion to which we imagined the king of beasts was a stranger. On the open ground the wheels seem to have got along well enough, but

"traversing rising ground, we got into thorn-jungle, so dense that we could only push our bicycles through it by walking astride of the hind-wheel, and the porters had to bend double to clear the over-

arching thorns, which cover their vile hooks with soft-looking foliage and seem to be endowed with a mischievous intelligence."

Then a marsh had to be crossed, and they were soaked to the skin before the road was recovered; but once on it, they got on famously, outstripping the baggage and seeing herds of game:—

"We were just entering on the downward track into one of these hollows, when I saw the outline of a large animal approaching the road through the thorn-bushes, which were here fairly dense. For a moment I thought it was a donkey belonging to some Wateita whom we had passed. The next moment a full-grown lion stood right across the road, thirty yards in front of us, looking out over the veldt, and wholly unconscious of our approach. I shouted to my daughter, who was some yards in front, and, of course, between me and the lion. We jumped off and gazed with the awe which royalty inspires, and not a little trepidation. But it was only for a moment."

for the lion, not liking the appearance of his visitors, withdrew. The story got into the papers, Mr. Buxton and his bell being compared with Orpheus and his lyre:—

Orpheus is dead—still are his dulcet strains;  
The lyre, the blatan lyre, alone remains.

No more need be said as to the travels; but there is in the book a chapter of much importance on the subject of the preservation of big game. This, as is well known, has received official attention not a moment too soon. Game laws have been framed, and a collection of them are printed as appendixes; they have received the sanction of the Foreign Office or other competent authority, and are in force, though whether they are efficiently enforced is another matter. Anyhow, the step is in the right direction; large tracts of land are reserved, though even in these so-called sanctuaries permission to shoot may be given. Complete examination of the provisions and criticism of the laws are out of the question in this notice; it must suffice to say that in general they seem judicious, and that no doubt they will be amended in the light of experience. Mr. Buxton's remarks on them deserve careful consideration, and will, we hope, receive it in the proper quarters, for he treats the various questions with much impartiality, and brings to the examination experience and sound judgment. Similar remedies for the destruction of big game have recently been advocated for America by President Roosevelt with great force and ability. It would be desirable to ascertain what steps have been taken to give effect to his views; or, if nothing has yet been done, the lines on which he proposes to work might, if studied, help those who are entrusted with the preparation and administration of our game laws in Africa.

*Veterinary Notes for Horse-Owners*, by the well-known expert M. Horace Hayes, F.R.C.V.S. (Everett & Co.), has so long been before an appreciative public that little need now be said on the appearance of a sixth edition, revised, enlarged, and embellished with many additional illustrations. Capt. Hayes, who began his service in the Royal Artillery, was well known in India as an owner, trainer, and rider of horses, and he tells us that in 1876 he returned to England and studied at the New Veterinary College, Edinburgh. He published his 'Notes' under the above title, and they proved to be in such demand that the present edition has been reached. All along he has treated his volume as a note-book, adding fresh results of experience as they occurred; this system he has found useful to himself, and he expresses the hope

"that it will be of equal benefit to my readers, whether they are horsemen of ordinary education or veterinary surgeons. The fact that I have spent a large portion of my life in many foreign countries, ought to make this book of special use to English horse-owners who live abroad."

It may, indeed, be termed indispensable to those concerned with horses who cannot com-

mand professional advice. The illustrations are well chosen and numerous, whilst the index is full.

*Racquet, Tennis, and Squash*, by Eustace Miles (Ward, Lock & Co.), is a stout book, which explains these mysteries well and elaborately with the aid of illustrations showing the right positions, and adds, as one might expect, hints on training. We notice that Mr. Miles considers that 100*l.*, rather than 25*l.* to 30*l.* (the "Badminton Library" estimate), is the average cost of a year's tennis in a good court. He has written so many books that he ought to have discovered by this time that such things need indexes.

#### SHORT STORIES.

*The Transit of the Red Dragon, and other Tales*. By Eden Phillpotts. (Bristol, Arrow-smith.)—The three stories included under the above title show a marked similarity, both in subject and method. It would seem as if the author, while considering the literary possibilities of hidden treasure, had been struck with three brilliant ideas, each dealing with it from a different point of view. Owing to their external similarity, he has felt the extravagance of using them in the same story, and, loth to relinquish any of them, has given to each a setting of its own. In each case this setting is distinctly unworthy of the gem it exhibits, and it is hard to resist the conviction that the author has felt the necessity of providing it rather a bore. Time, place, and characters might be reconstructed, remoulded, or replaced by something entirely different, without the story suffering one whit, if but the *dénouement* remained the same. The second story, which gives its name to the whole, is the best of the three. It describes the ingenious method by which a valuable diamond is conveyed through many perils, concealed about its bearer's person. It is to be regretted that the author should have made use of the disreputable old trick of allowing the hero to impart autobiographical reminiscences to his sword, which should be already well acquainted with them, in order that the reader may not be left in ignorance. The third, wherein a diamond is discovered by means of a curiously ingenious cryptogram, is marred by the abnormal stupidity of the character who plays the part of Greek chorus, and, in a lesser degree, of the hero himself. By no means epoch-making, 'The Transit of the Red Dragon' yet merits the approval of the many who hold that mild excitement, served up hot, with a strong flavouring of mystery, forms the most toothsome literary fare.

*The Grey Wig: Stories and Novelettes*. By Israel Zangwill. (Heinemann.)—In a prefatory note Mr. Zangwill tells us that the eight stories included in the present volume embrace alike his newest and his oldest work. This being so, it is a matter for some surprise how little the character of his work has changed, both in its good and bad points, in the interval. At the same time it must be said that there is included here none of that highest product of his individuality which has made him famous. The same tempest of paradox, humour, and "smartness" drives through the earlier as the later of these pages, and in both the author brings up heavy batteries of intellectual artillery to storm positions, rather than the sheer joy of battle than because he thinks them worth possessing. He is too much occupied with perfecting his strategy to provide that his soldiers, as represented by his characters, shall be anything more than cleverly controlled marionettes, with a total lack of inner feelings of interest to anybody but themselves, least of all to their creator. His philosophy with regard to women, as here set forth, follows the lines of the saying,

Souvent femme varie,  
Mal qui s'y fie,

which he illustrates in various scintillating experiments, but in none of them does he grant to his "vile bodies" that subtle flavour of femininity without which they can be nothing but wooden dolls, their distinguishing petticoats nailed on to them with glittering tacks. The same artificiality is there, whether, as in 'Chassé Croisé,' the woman is an American heiress married to a British politician, or, as in 'The Wife-Beater,' a widow cherishing tender memories of the dead husband who used to beat her, or again, as in 'The Serio-Comic Governess,' an Irish girl who combines the professions indicated in the title. In two slighter studies of the same subject, 'The Eternal Feminine' and 'The Silent Sisters,' he does condescend a little more towards human sympathy, and is correspondingly more successful. That this strangely inhuman method of treatment is intentional is shown in 'The Grey Wig,' a delicate study of two elderly Parisian ladies, in narrow circumstances, living in adjacent garrets, who save up, with heroic self-sacrifice, to buy a grey wig, in which one of them at least shall be able to face the light of day without shame. The whole is subtle as a silver-point drawing, until, at the end, the author produces a bottle of red ink and splashes a scarlet smudge across the picture by an unpleasant scene at the Morgue, where one of them discovers the murdered body of the other. It is impossible to escape from the feeling that the author is peeping sardonically through a hole in the back-cloth of the little stage, mocking at the would-be-lifelike attitudinizing of his own puppets.

The longest tale of all, 'The Big Bow Mystery,' must also be the earliest in date. It is just such a "detective story" as would be written by a young and clever writer with a hearty contempt for the ordinary "shocker," who here sets about showing how such things should be written. Paradoxes, puns, and grotesque absurdity are intermingled with the usual sordid details so inextricably that the whole thing misses the point of satire and becomes merely a badly-told example of what the author most despises.

Mr. Zangwill does much better work than this when he writes on a subject in which he feels a sympathetic interest and is not ashamed to forget the brilliancy of his own gifts in the sorrows of other people.

*The Exaggerators, and other Tales*. By Alan Field. (Grant Richards.)—Most of the stories in this volume have an Anglo-Indian setting, and as far as subject-matter is concerned they often show a dim resemblance to Kipling's early tales; in execution, certainly, they can claim no such relationship. One or two of them deal with the supernatural and the horrible, and one or two are extravaganzas of the wildest description. We confess that the perusal of the book has not greatly disturbed either the muscles of our face or the hairs of our head. The author has now and then secured a good idea, but he has not been able to work it out prosperously, and none of the stories is to us convincing. Moreover, they are clumsily put together and written in grotesque and sometimes ungrammatical English. It is a pity that Mr. Field could not have contented himself with a plain, straightforward style of narrative; it would have been much more effective than the novelties of expression in which he frequently indulges. He is peculiarly fond of inventing strange compounds, and, to pick out one or two plums at random, we read how So-and-So "sprang forward greeting-handed," "knelt one-kneed," or "waited during a muscle-strung moment."



## OUR LIBRARY TABLE.

A *Third Pot-Pourri*, by Mrs. C. W. Earle (Smith, Elder & Co.), is a further excursion in the pleasant paths she has already traversed in previous volumes. Here, as elsewhere, the author proves herself a lively *raconteuse*. This latest book is a storehouse of things new and old culled from her own, or sometimes others', observation of the general trend of every-day life. We wish that the garden had been once more the dominant note; but the food question, which had been growing in evidence in former books, now bulks large on the horizon. It may be a little disappointing to the admirers of one who has written charmingly on other matters to find that the plump green volume with the grass-green ribbon marker is so copiously concerned with health and diet that, in spite of its appearance, it is rather like a popular medical treatise. Reported changes in dietetics are much in the air at present, and if anything could persuade a carnivorously inclined reader to a radical alteration Mrs. Earle's earnest remonstrance and tempting recipes might prevail. As life advances theories of over- or under-feeding seem to press rather heavily on the minds of many people. Mrs. Earle is a devout believer in the far greater danger of over-feeding, especially with meat. Much is to be said in favour of the view, though she is inclined to indulge in excessive iteration and detail. Many eat too much, and doubtless eat amiss. But if the experience of years does not teach the individual a more excellent way, perhaps nothing will. Those who truly desire to reform cannot do better than turn to Mrs. Earle's pages for instruction, reproof, and comfort. There they will find quoted frank, perhaps too frank, testimony from victims to a meat diet, as well as the joyful record of others who have found a perfect way of digestion on vegetable fare—beans, peas, and asparagus excepted. Against these it seems there is a law. At the same time we may recall Tennyson's testimony to vegetarianism as only temporarily satisfactory. The 'Pot-Pourri' is, as should be expected, compounded of various other elements and ingredients. The book contains poems from many sources rather carelessly thrown in and sandwiched with an essay on the management of an income of 1,800*l.* per annum. Scattered up and down are attempts to dissipate the distrust and prejudice which appear to exist in the public mind concerning goats. Insanity caused by high feeding, not amongst goats, is dwelt on. The idea that cooking may be reduced to a once-a-week function, and a certain cure for corns, are both exciting items. We may also mention at random thoughts on cream cheeses and cremation, ham-curing and Hamlet. The wide range of topics may be further suggested by the mention of shingles and Shelley, of senile decay and semolina pudding.

We have no fault to find with the scheme or execution of a volume entitled *The Boers in Europe*, written by Mr. G. W. T. Omond, and published by Messrs. Adam & Charles Black. We do not, however, know what is the intention of the author, nor are we sure that there was any need for such a volume. The title may suggest to some that Mr. Omond has revelations to make concerning the secret proceedings of Dr. Leyds; but the book opens at a period later than that of the Transvaal envoy's greatest activity, and gives us nothing but what any careful student of the foreign newspapers already knew. We do not quite agree in the statement that the legation at Brussels had no diplomatic status in Europe. Perhaps technically it was not a legation, and not, therefore, diplomatic. But that Dr. Leyds was recognized, whether technically as a consul-general or as a diplomatic envoy, there can be no doubt. His official recognition

in Paris was complete, and he had his *entrée* with the ministers of the smaller Powers, and was invited along with them to State dinners whenever he was in Paris. The South African Republic and the Orange Free State were recognized as Powers, we believe, in several other portions of the Continent until the close of the war. In the case of the South African Republic the diplomatic situation was complicated by our being responsible for the foreign relations of the Transvaal with the outer world. But this obstacle was not in all cases allowed to stand in the way. There are matters which lie on the border line—for example, the status of a Commission to a Government international exhibition or congress. When our author comes to his account—fair and impartial, as we think—of the peace negotiations, he arrives, as we believe, at the truth as between heated statements which have been made on the two sides. It has been said that no promise of a general amnesty was given; and it has been said that Lord Kitchener gave a definite promise. Our author, after stating all that is actually known, says, "Such words as 'I'll do my best' may have been used." This is, no doubt, what happened. There is an absence of revision of the French quotations which leaves them full of small mistakes of spelling, and it is disagreeable to find the name of M. Delcassé spelt throughout the book without his accent.

*The Coming Reaction: a Brief Survey and Criticism of the Vices of our Economic System*, by "Legislator" (Milne), appears to us to be a volume in favour of Protection, probably by an old peer, brought up as a Free-trader, who has changed his views and wants to justify himself to his own conscience. It is, curiously enough, assumed throughout the volume that Socialism is a growth of the nineteenth century which is out of place in the new world of the twentieth. The writer, of course, has an easy task in proving that Karl Marx is of the nineteenth century, and out of date not only in the twentieth, but also in the latter part of the nineteenth. No economist can stand the test of time, as political economy is necessarily a science of continual growth and change. Karl Marx is not, however, like Adam Smith, a writer of beautiful style whose volume must continue to be interesting through all the years, but a writer of a moment, who must in time be forgotten except by the economic historian. Yet Socialism, in the wider sense of opposition to the existing capitalistic order of society, is surely not at an end. The writer—like all those who, to speak generally, share his view—is opposed to fair-wage conditions in contracts. His style is a little crude, and he ascribes the fair-wage principle to the appearance on a Committee of the House of Commons of "a paid and professional agitator," before whom

"a pack of able-bodied Englishmen turned tail. Why? Because they either did not know, or had not the courage to say straight out, that the agitator who stood there in their midst to plead the cause of oppressed labour stood there as the representative of a lie, not as the representative of a truth."

We do not know who was this "paid agitator," but we can assure "Legislator" that the fair-wage principle has the honest support of a majority not only of the House of Commons, who may be supposed, from his point of view, to be interested, inasmuch as they are elected, but of the House of Lords. The writer is evidently a man who has read a great deal, and the feebleness of his style and his vocabulary afford an interesting example of how much an English amateur may read without acquiring any rudiment of letters. There are some passages in the book in which the spelling is as peculiar as the style, but these are exceptional.

We reviewed a fortnight ago a volume on the Factory Acts written by two ladies, and have now before us another. *Women under*

*the Factory Act* (Williams & Norgate), by Nora Vynne and Helen Blackburn, written, as we are told, with the assistance of Mr. Allason, a solicitor, is apparently chiefly intended for developing an exactly opposite view from that entertained by the two ladies who produced the book with an introduction by Mr. Sidney Webb. It has been said by a foreign writer of authority that in England the leaders of the feminist movement are opposed to special protection, or, as they would say, special restrictions on the labour of women, while in Germany the contrary is the case. The feminist movement is everywhere mainly a middle-class movement, and it is possible that the ladies who take the lead in it are, from their connexion with the manufacturing and shareholding classes, prejudiced, without knowing it, against factory inspectors and their works. On the other hand, in Germany the intellectual classes generally, though they are rarely Social Democrats, vote for Social Democratic candidates, and accept a portion of their ideas, including strong Factory Acts, so that in Germany the feminists are in favour of legislation and an administration to which the majority of their friends in other countries are opposed. Miss Helen Blackburn, who was one of the authors, died, we believe, a short time ago, and that we are justified in treating her as having been a feminist we have no doubt, inasmuch as a paragraph at the time of her death stated, with singular inaccuracy, that she had been the author and founder of the women's suffrage movement. Not only J. S. Mill, but William Godwin is apparently forgotten. The account of the Factory Acts given in the volume before us, and due, no doubt, in a large degree to Mr. Allason, is colourless but fairly full and correct. It is the little comments which will cause difference of opinion. The side taken is that which puts in the forefront "the feelings of women anxious to earn money." Of some of them we are told that

"surely these women have as much moral right to work exceptionally long hours—longer than it would be possible to work as a rule, even to the point of extreme fatigue.....as well-to-do women."

The authors tell us in the introduction that we might some day have "a Home Secretary of pronounced trade-union sympathies, and women workers might suffer severely in consequence." But then this sentence begs the case. The women workers have shown, so far as they have shown anything, that they are in favour of regulation and even restriction. This statement no doubt the feminists deny; but we write on this question with impartiality, and we have never found any doubt of the fact among those who really know working women. The authors attack "the political parties of male dominance," and they attack those of the factory inspectors who write in their reports against overtime for women. Our authors write in the name of a mysterious body which they generally call the "F.L.D.," but which they explain in one passage to be "Freedom of Labour Defence." They are by no means opposed to factory legislation, as are some of their supporters, but are sufficiently intelligent and sufficiently acquainted with their subject to support as necessary large measures of restriction, which, indeed, they profess a desire to extend to adult males. Unfortunately, however, the Conservative party as a rule, and many Liberals, are opposed to restrictions on the labour of adult males, and the result of the feminists objecting to restrictions on the labour of women which are not extended to males, and of the majority of influential people outside their ranks objecting to restrictions upon males, leads to stalemate. As a consequence, in their dealing with dangerous trades, France and Germany,

whose Governments know such scruples, are stepping to the front, and we, with the Belgians, are beginning to lag behind. We, however, as a rule, enforce the laws we make, which is, at all events, one point in our favour. Our authors are not very sound upon enforcement of the existing laws, and frequently write in a tone which may be gathered from the following passage relating to non-textile factories:

"These meal-times seem insufficient for health, and unfortunately employers are so harassed by the restrictions of the Act and the want of discretion with which they have now and again been enforced, that they are apt to make the limit of what they may do the measure of what they will do."

They also suggest that the attempt to make dinner hours simultaneous should be abolished, and seem to think that the only objection is the trouble caused to factory inspectors. It is not trouble, but impossibility of enforcement of the law which is pointed to by all competent persons. On the laundry question our authors give stout support to the little laundries, and go so far as to state that if they were too closely dealt with "a large portion of the work would be sent abroad.....Already a large amount is sent abroad." We presume the allusion is to cleaning work. But cleaning work is not the work of the small laundries, and we cannot imagine that the effect of looking after the small laundries would be to send work abroad; it would rather send it to the factory laundries. A considerable amount of washing from abroad comes to England at the present time, though undoubtedly some cleaning goes abroad on account of the dexterity and carefulness of foreign cleaners.

In one matter there is a certain misrepresentation of the law. In the account of the special exceptions as to fish and fruit, the words "the above rules do not apply to the processes of preserving and curing fish" are a little misleading; and it would have been better if the actual words of the fish exemption had been quoted. An anecdote is given as to a gentleman who thought that hours could be regulated because the employers "knew what time the fishing-boats were billed to come in." We doubt the veracity of the anecdote so far as the word "billed" goes. But the foundation for it is the fact that the overwhelmingly greater portion of the fish in question is now brought in by steamers, and that in a large portion of the trade these steamers do arrive at fixed hours, and, indeed, work in connexion with a train service. The fish of other classes, which are brought in regularly according to the catch, are now preserved in such fashion that there is no necessity, as there formerly was, that they should be worked on at all hours of the night. When our authors return to the subject in a later portion of the volume they become actually inaccurate in writing, "The provisions of the Act do not apply to the women engaged in the fish-curing trade." Certain portions of the Act do not so apply, but the statement as made is far too general, and within the last year there have been successful prosecutions under the Factory Acts in the case of the fish-curing trade at Yarmouth, at Aberdeen, and in other fish-curing centres. The fish exception is one which concerns only the period of employment, including meal-times and holidays. It is rigidly restricted to those processes which must be carried out immediately on the arrival of the boats in order to prevent the fish from being spoilt; and a pledge has been given to Parliament, which is being acted on, and which has the support of the principal persons in the trade, that the law shall be enforced by the strictest possible limitation of the exemption to the cases named.

In every point, except its startling developments of the newest English, *How to Work the Education Act*, by Dr. Macnamara and Mr. Marshall Jackman, is to be commended.

The publishers are the *Schoolmaster* and the *National Union of Teachers*. We imagine the greater part of the volume to be from the pen of the Chairman of the Parliamentary Committee of the National Union of Teachers, assisted by clerks to make the calculations; but, in any case, the tables showing the financial effect of the Act in every portion of the country are most valuable to the general public. We disapprove of "link up with" and "join up with" for "join," and other such ultra-modern forms of London speech, but we cannot help praising the little volume.

*The Guide to the Best Fiction*, by E. A. Baker (Sonnenschein), is virtually a dictionary of all the respectable fiction that is to be had, including translations and short stories. Its exhaustive character makes it of considerable value as a book of reference, especially as the two indexes are full. Short summaries of the plot of each book are provided. These are not always fair to the author, but give a general idea of his work as a rule.

MR. GRANT RICHARDS publishes *John, Jonathan, and Mr. Oppen*, a series of caricatures of Uncle Sam and his poor relation John Bull, by Mr. Oppen, which have appeared in America and attracted a good deal of notice not only there, but also here, as they have been for the most part reproduced in our own press. They are humorous, but hardly satisfying to our national vanity.

*Five of the Latest Utterances of Frederick Temple, Archbishop of Canterbury* (Macmillan & Co.), have appeared in a little volume. The late archbishop was not a great thinker, but he was a great man. This little volume is of more interest than might be expected. It serves to bring out his living zeal for education—we are not speaking here of denominational education. His insistence on the need of concrete methods of teaching children science, illustrated by an excellent personal anecdote, is worthy of note and imitation. The other point that strikes one most is Dr. Temple's strong and living faith. It is clear that for him a personal devotion to the centre of the Christian religion was the mainspring of conduct.

*The Diverted Village*, by Grace Rhys (Methuen), describes how a husband and wife, with two children and a French nurse, took possession of a country house and garden and were amused by rusticity. This sort of thing has been done often, and is apt by this time to be boring; but Mrs. Rhys has charm, and her "holiday book" is both light and entertaining, being further recommended by the aid of a pretty illustrator.

MR. T. E. SCRUTTON'S important book on *The Law of Copyright* (Clowes & Sons) has reached a fourth edition, and now includes such recent cases as that of *Walter v. Lane* (1896), the decision in which many non-legal persons will be glad to see mentioned with a note of surprise. For the important question of pirated music a reference is made to the *Times* of this year. All who are concerned with literary property should have this volume on their shelves.

MESSRS. MACMILLAN have recently published in their comely reissue of Mr. Hardy's works *The Woodlanders*, *The Return of the Native*, and *The Trumpet Major*.

IN MESSRS. NELSON'S neat "New Century Library" *Pride and Prejudice*, *Mansfield Park*, and *Northanger Abbey* all appear in one volume. Yet the print is excellent. This "Library" should commend itself to those who want to save space and weight, for it goes into the pocket easily.

*The Pocket Remembrancer* (Eyre & Spottiswoode) is a still smaller volume, but the compiler, Mr. G. F. Barwick, has crammed it full

of useful matter, chiefly biographical. We have been struck with the wide range covered, and the accuracy attained, where we have tested the little book.

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## BALLAD OF MY LADY'S BIRTHDAY.

WHEN lithe spring comes, and the lame winter goes,  
 Trailing his windy brushes through the skies;  
 When earth leans on her elbow and hardly knows  
 The time o' the year, being half fain to rise  
 And half to hold the slumber in her eyes;  
 When dreamers dream of blooms in glade and grove,  
 When young green leaves the old brown leaves depose,  
 I hail the light that first beheld my love.

When pale with wonder peers the first primrose,  
 When trembling violets open startled eyes,  
 When snowdrops droop over their dying snows,  
 When north the visionary swallow flies,  
 When all the air rustles with one surmise,  
 When greening aisles babble of summer trove,  
 When down the denes the daffadilly blows,  
 I hail the light that first beheld my love.

When all is poesy and nothing prose,  
 When merrily the lark the new blue tries;  
 When all tongues loosen and the music grows  
 Till round the thin dark boughs at last arise  
 A mist of green, and morn be paradise;  
 When shadows flicker in the winds that rove,  
 And through the trees a lit the throatsle throws,  
 I hail the light that first beheld my love.

Sweet, born ere April ends the winter's woes,  
 How may I hymn thy birthday? In what wise  
 Thy mortal hour may I immortalize?  
 Spring of all springs that time and wonder wove,  
 Till the last April the last March o'erthrows  
 I hail the light that first beheld my love.

JAMES DOUGLAS.

## C. G. LELAND.

CHARLES GODFREY LELAND, best known in this country as Hans Breitmann, died on the 20th inst. in Florence. His figure, once conspicuous in London literary circles, had long disappeared from his old haunts, and his later years were devoted to the collection of folk-lore and the study of Etrurian remains. Born in Philadelphia, of parents of Puritan strain, he was educated in that city and near Boston, graduated at Princeton College in 1846, spent three years in the universities of Heidelberg and Munich, and continued his studies in Paris. He was one of a deputation of Americans which congratulated in 1848 the Provisional Government in Paris. In 1851 he was admitted to the American Bar, which he abandoned for journalism, editing newspapers in New York and Philadelphia. 'Hans Breitmann's Barty,' which made him a celebrity on two continents, appeared in *Graham's Magazine*. As a private soldier he fought during the American War of Secession, taking part in the action of Gettysburg in 1864. His share in the movement for the emancipation of slaves was active and influential. In 1869 he returned to England, and became a member of London literary and bohemian clubs. Greatly interested

in gipsy character and language, he issued a work upon 'The English Gypsies and their Language,' studied closely Rabelais, and, we believe, lectured upon him. His claim to have founded the Rabelais Club may be disputed, though he took a fairly active part in its proceedings. Papers were read by him before the Social Science Congresses, the English Philological Society, and the Oriental Congresses of London, Vienna, Florence, and Stockholm; and he was prominent in founding the Home Arts and Industries Association. Besides being the first President of the Gypsy-lore Society of Great Britain and Hungary, he helped to establish Folk-lore Societies in Hungary and Italy, and he was President of the first European Folk-lore Congress, held in Paris in 1889.

Among his works other than the 'Hans Breitmann Ballads,' which went through many editions, are 'Algonquin Legends of New England,' 'Myths and Folk-lore,' 'The Gipsies,' 'Pidgin-English Sing-Song,' 'Songs and Stories,' 'Etruscan Roman Remains in Popular Tradition,' 'Gypsy Sorcery and Fortune-telling, Incantations, &c.,' 'Legends of Florence collected from the People and Retold' (two series), 'Memoirs,' 'Songs of the Sea and Lays of the Land,' 'Aradia; or, the Gospel of the Witches' (of Italy), 'Book of One Hundred Riddles,' 'Unpublished Legends of Virgil,' 'The Poetry and Mystery of Dreams,' 'Sunshine in Thought,' 'Legends of Birds,' 'To Kansas and Back,' 'Gaudemus' (translation from the German), 'Egyptian Sketch-Book,' 'Fu-Sang; or, the Discovery of America by Chinese Buddhist Priests in the Fifth Century,' 'English Gipsy Songs' (written in conjunction with Prof. E. H. Palmer and Janet Tuckey), translations of Heine in several volumes (generally capable as to prose, but feeble in verse), and several art-work manuals. He contributed largely to Appleton's 'Cyclopedia,' and was the European editor of Johnson's 'Cyclopedia.' He was responsible for *Barrière* and *Leland's* 'Dictionary of Slang, Jargon, and Cant.' Leland was a little too free-and-easy in style, and his industry was in excess of his accuracy. His books lose some of their authority by the popularity of the language in which they are written, but his contributions to knowledge of various kinds give him a claim to consideration.

## 'THE FLOWER AND THE LEAF.'

BEFORE Prof. Skeat's interesting suggestion as to the authorship of 'The Flower and the Leaf'—the suggestion that it was written by Margaret Neville, youngest sister of the King-maker—is finally accepted, I venture to think that he should explain, or try to explain, how it is that the poem is not on the side of the margaret or the daisy, but fervently on the side of the leaf or the laurel. Is it likely that one christened Margaret would rebuke the Margaret faction by showing up those who belonged to it as "foolish virgins," who thought only of fleeting enjoyment, and were soon overtaken by disasters of heat and storm against which they had made no provision? Yet this is certainly the point of view of the writer of 'The Flower and the Leaf'; certainly in the prolonged poetic controversy, which seems first to have been raised in England in the time of King Richard II., both Chaucer and Gower referring to it about the year 1385, having been begun in France, and first voiced, perhaps, by D'Eustace Deschamps (see vol. iv. pp. 257-64, of Deschamps's 'Œuvres Complètes,' published by the Soc. des Anciens Textes Français), this lady poet takes the part not of the flower, but of the leaf. Her sympathy with the leaf pervades and characterizes the poem. She devotes some two hundred lines to describing those who sing its praises ("sous le foyle [feuille] de vert," &c.), and those who join and accompany them; while some thirty lines suffice for the partisans

of the flower. Then the sun withers the blossoms and scorches these latter ladies and their knights, for they have no leafy shelter to screen them, and then come hail and rain, and they present a piteous spectacle, having not one "thread dry" upon them, "so dropping was her weed." Then the other party—the party of the leaf—the company of wise virgins—advances to the rescue. And in the epilogue the moral is categorically announced that we should be adherents of the leaf and not of the flower.

Is it at all likely, then, that one whose name was Margaret would thus disparage the marguerite's followers? Wilkes said he was never a Wilkite, and so it would seem that Mistress Daisy Neville, if she composed, this poem, was never a Daisyite. But clearly there is here something to be explained before we can believe that one who represents the song 'Si douce est la Marguerite' as the wrong song to sing herself bore the name of Margaret; and yet more, if she was the fiancée or the wife of such an ardent Lancastrian, and therefore such an intimate friend of Queen Margaret, as was the Earl of Oxford.

It must also be noted that the assignment to the Countess of Oxford of the lines in the 'Paston Letters,' to which Prof. Skeat refers, is purely conjectural.

I need not say that in urging this point for consideration I heartily wish Prof. Skeat success in his efforts to discover the name of one who appears to be the first lady poet of England that produced a poem which is still appreciated, though till lately the credit of it was given to another; see, *par exemple*, the upper part of the Chaucer window in Westminster Abbey.

JOHN W. HALES.

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The S.P.C.K. have in hand: Roman Roads in Britain, by T. Codrington,—Roman Britain, by E. Conybeare,—The Shepherd of Hermas, by the Rev. C. Taylor,—St. Aldhelm, his Life and Times, by the Bishop of Bristol,—Christian Science, by Dean Lefroy,—a third edition of the Rev. Levison Lorraine's The Battle of Belief,—Gleanings in Church History, chiefly in Spain and France, by the Rev. Wentworth Webster,—The Church Navy: Thoughts for Church Workers, by the Rev. C. Ovenden,—The Bible and Modern Investigation, and Notes on Prayer, by the Rev. H. Wace,—Life in Christ, by the Rev. C. Bodington,—The Old Man's Psalm, by the Venerable G. R. Wynne,—Launched: More Plain Words to Sailor Lads, by the Rev. A. Baker,—Hints to Girls: on Selection of Occupations,—Hints on Home Nursing,—My Life in Mongolia and Siberia, by the Bishop of Norwich,—a new edition of Neale's The Egyptian Wanderers,—Pioneer Clubs for Working Men, by the Rev. H. G. D. Latham,—A Christian Knight, by the Rev. H. Handley,—Pauperism or Self-Help, by the Rev. W. E. Chadwick,—and A Plea for the Parson, by Canon H. C. Beeching.

#### THE DICKENS EXHIBITION.

THE Dickens Exhibition, held at the Memorial Hall, Farringdon Street, on Wednesday, Thursday, and Friday last, was so well arranged by the Dickens Fellowship that it seems a pity that it could not remain open for a longer period. Mr. Kitton's amply annotated catalogue shows the unusual wealth of Dickensiana displayed. There was a most complete series of portraits of the novelist and his characters, while actual passages from the works were appended to pictures of Dickens's favourite haunts. Perhaps the most striking exhibit was a threefold screen from the White Hart, Bath, belonging to Moses Pickwick, and covered with the rules for passengers and other coaching notices as ordered by an Act of King William IV. Several copies were to be had of 'The Empty Chair,' Gadshill, June, 1870, the well-known picture by Mr. Luke Fildes in the *Graphic*, which is out of print and scarce. Other items of special interest were 'Sunday under Three Heads,' a pseudonymous and rare piece of Dickens; the door, with letter-box, into which he dropped his first accepted MS.; the 'Horace' he presented to the coach who worked him up to winning the Latin Prize at Wellington House Academy; pewter tankards from the White Horse, Ipswich, and the Leather Bottle, Cobham; a drawing, made in 1840, of a Great Dust Heap, which may have suggested the mounds which tortured Mr. Wegg; a portion of the old door of Newgate, battered by the Gordon rioters of 1780; original sign of The Little Wooden Midshipman from the Minories; a bust by Haydon of the novelist's father, John Dickens, who had a fine head; a few pages of 'The O'Thello,' a Shakespearean travesty by Dickens; and one page of the MS. of 'Pickwick,' apparently the only one in Great Britain. We select but a few of 433 items, yet enough to show that collectors were most generous. Mr. Matz and the other organizers are to be congratulated on their management of the show.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 19th, 20th, and 21st inst. the following books and manuscripts: Lilford's British Birds, 1885-97, 58l. Geo. Meredith's Poems, first edition, presentation copy, 1851, 33l. Montesquieu, Temple de Gnide, plates in earliest states, 1772, 30l. 10s. Ackermann's Poetical Magazine, 4 vols., 1809-11, 22l. 10s. Encomium Trium Mariarum, 1529, 20l. Caxton's Chronicle of England, printed by Julian Notary, imperfect, 1515, 41l. Milton's Paradise Lost, first edition, first title, 1607, 102l.



HORÆ B.V.M., SÆC. XV., illuminated MS. on vellum, 44l. Hulsius, Collection of Voyages (23 parts), 1625-49, 35l. Whittinton's Grammatical Works (10), printed by Wynkynde Worde, 1527-9, 51l. Lactantius, second edition, Rome, Sweynheim & Pannartz, 1468, 30l. 10s. Blagdon, Memoirs of Morland, coloured plates, 1806, 59l. Card. Pole, Pro Defensione Unitatis Ecclesie Romæ, c. 1536, 53l. Sheridan's The Rivals, first edition, presentation copy, 1775, 41l. R. L. Stevenson's Works, 28 vols., Edin., 1894-8, 34l. 10s. Dr. Isaac Watts's Catechisms for Children and Youth, first edition, 1730, 40l. Wordsworth's Poems, first edition, 2 vols., presentation copy, 1807, 51l. Wycliffe, New Testament, illuminated MS., 1425, 580l. Rommaunt de la Roze, illuminated MS. on vellum, SÆC. XV. (Ashburnham, Barrois), 90l. Testamentum Novum, MS. on vellum, thirteenth century, 59l. Tennyson's Helen's Tower, 23l. 10s. Comedy of Sir John Falstaff, 1619, 165l. Shakspeare's Plays: First Folio, 1623 (imperfect), 305l.; Second Folio, 1632, 200l. Armchair made from Shakspeare's mulberry tree in New Place, Stratford, 145l. Kelmescott Press: Well at the World's End, on vellum, 1896, 53l.; Water of the Wondrous Isles, on vellum, 1897, 70l.; Sundering Flood, on vellum, 1897, 41l.; Chaucer, 1896, 92l.; Cavendish, Life of Wolsey, on vellum, 1893, 50l.; some German woodcuts, on vellum, 1897, 46l. Tacitus, Vita Agricole, on vellum, Doves Press, 1900, 105l. Paradise Lost, on vellum, Doves Press, 1902, 41l.

### Literary Gossip.

MR. E. W. HORNUNG's story 'No Hero,' which is at present appearing in the *Pall Mall Magazine*, will be published by Messrs. Smith, Elder & Co. in book form immediately after Easter. It is the story of an officer invalided home from the war, who is asked by a friend to rescue her son from the toils of a supposed adventure at Zermatt. There is an unexpected dénouement to this delicate commission.

'A DRAMA OF SUNSHINE PLAYED IN HOMBURG' will be the title of the sixth volume in Mr. Fisher Unwin's "First Novel Library." The author is Mrs. Aubrey Richardson, and the story is a dramatic episode of life in Homburg, at the height of the English season. The characters represent types of men and women actually to be met with in the high social and political world of to-day. The two chief figures are a society beauty and a sister of an Anglican community.

THE following is the 'Dedicatory Poem' to Mr. Zangwill's new book of verse, to be published on April 4th, under the title of 'Blind Children.' The poem indicates the choice of title:—

AD UNAM.  
Take, Dear, my 'prentice songs,  
And—since you cared for one,  
'Blind Children'—let them all  
Share in its blessedness,  
Find shelter 'neath its name.  
Are they not verily  
Blind Children, one and all,  
Wistfully haunted by  
That unattainable  
Glamorous sea of light  
True poems float within?  
Ah, could they hope to catch  
One strange, rich gleam of it,  
As they go haltingly,  
Feeling their way to you,  
Tapping their road to Truth,  
Groping their path to God!

MESSRS. ISBISTER & Co. will publish *John Bull's* weekly edition and a series of humorous books contributed by its staff.

'Wisdom while You Wait,' brought out by this spirited house, has gone into its twenty-third thousand, and its successor, 'Gulliver Joe,' is having a brisk sale.

'IS IT SHAKESPEARE?' by a Graduate of Cambridge, offers the author's "name and claim" in the two lines:—

So, Reviewers, save my Bacon;  
O let not Folly mar Delight.

It took us but a brief space of time to transmute these lines into "Walter Begley, the discoverer of Milton's 'Nova Solyma'"—not because we are good at riddles, but because two pages of the book were enough to betray the style and the man.

MR. P. F. COLLIER, who is shortly to bring out an English edition of *Collier's Weekly*, proposes also to publish books in London. They are to be produced in accordance with the latest American ideas of printing and binding, which are thought likely to commend themselves to both authors and readers.

MESSRS. METHUEN are about to make the interesting experiment of issuing a popular edition of Cary's Dante at sixpence. The text of the translation will, of course, be given intact, but in order to bring the book within the requisite limits the bulk of the notes will be reduced by the omission of all such as are merely illustrative, and not strictly explanatory. The editorship of the volume has been placed in the hands of Dr. Paget Toynbee, who was responsible for the edition of Cary in Messrs. Methuen's "Little Library."

IN his recent Taylorian Lecture on 'Lope de Vega and the Spanish Drama' Mr. Fitzmaurice-Kelly referred to a full and comprehensive 'Life of Lope de Vega' as being in preparation by Prof. Hugo A. Rennert, of the University of Pennsylvania. This biography, which will be published by Messrs. Gowans & Gray, is, in Mr. Fitzmaurice-Kelly's opinion, an admirable example of accurate scholarship, and an indispensable supplement to La Barrera's 'Nueva Biografía.'

DEAN FARRAR, whose death occurred last Sunday, had great success as a popular writer, his 'Life of Christ' (1874) and 'Life and Work of St. Paul' (1879) going through many editions. His published sermons are very numerous. His studies in language (1860 and 1865) and school-books, 'Eric' (1861) and 'St. Winifred's' (1863), were also well received and widely read, though the former were hardly up to the standard of a F.R.S., and the latter were and are vehemently attacked by many who know the public schools. His university novel, 'Julian Home' (1859), cannot be praised as veracious. A good scholar in his day and a man of great fluency both in speaking and writing, Farrar trusted too much to his memory and powers of rhetoric to produce work of permanent value. Still he made much popular which would not have otherwise secured a hearing, though he did not satisfy the promise of his culture and gifts. He was, perhaps, best in such studies as his 'Seekers after God,' while his general influence as an independent Broad Churchman was salutary, if unfortunate for his own advancement. As a schoolmaster at Marlborough and Harrow he was stimu-

lating, but not always successful as a disciplinarian.

MR. E. D. MOREL, whose book 'Affairs of West Africa' we noticed recently, is bringing out a weekly illustrated paper dealing exclusively with West and Central African affairs. It will cost sixpence, and will be out early in April.

MESSRS. F. E. ROBINSON & Co. will publish on April 6th a practical guide to anglers, entitled 'Fishing in Wales.' The book has been written by Mr. W. M. Gallichan, who is himself an experienced fisherman, and has contributed numerous articles to the *Field*, &c. Since Cliffe's book on the subject has become out of date, there is room for another.

THE Annual Report of the Selden Society shows 296 members, a slight increase. Mr. Leadam's 'Select Proceedings in the Star Chamber' is still delayed. Much is expected of the first volume of the new edition of the 'Year-Books of Edward II.,' edited by Prof. Maitland, which is announced for this year.

AT the Readers' Dinner this evening Mr. John Poland, the surgeon, will propose the toast of "The Imperial Forces," to which Lieut.-Col. Pollock, who was the correspondent of the *Times* in the Boer war, will respond. Mr. Marshall Hall will propose "Literature and the Drama," Viscount Goschen replying for literature, and Mr. Bram Stoker for the drama. Sir Gilbert Parker and Dr. F. G. Kenyon are also expected to speak.

THE library of the late Mr. John Taylor Brown, LL.D., which Messrs. Sotheby, Wilkinson & Hodge will sell on April 20th and four following days, is that of a true bibliophile. It is one of the last of the large private libraries for which Edinburgh was once famous. The books of David Laing, Gibson Craig, James Maidment, and J. W. Mackenzie have all been dispersed, and now Dr. Brown's are to come under the hammer. Dr. Brown died in 1901, in his ninety-first year. He had been a collector for so long a time that he managed to obtain many interesting volumes. Some of the chief features of these were described in an entertaining little pamphlet of forty pages entitled 'Bibliomania,' published anonymously by Edmonstone & Douglas in 1867, in which the author's learning and wit had full play. The library is especially strong in books dealing with the history, biography, literature, antiquities, and other phases of Scotland. We may mention the following interesting items: Southey's 'Joan of Arc,' 1796, with Coleridge's annotations; Drayton's 'Bataille of Agincourt,' 1627, with numerous autograph signatures, including those of Leigh Hunt, Wordsworth, Horne, and Talfourd; and Horace Walpole's copy, annotated by him, of 'Letters written by the late Rt. Hon. Lady Luxborough to Wm. Shenstone, Esq.,' 1775. An excellent portrait of Dr. Brown appears as a frontispiece to the sale catalogue.

THE library of the late M. Gaston Paris has been offered to the State, through the generosity of the Marquise Arconati Visconti, who is the daughter of a former Senator, M. Alphonse Peyrat, whose name is to be associated with the gift. Gaston Paris

inherited an excellent collection of books on learned and abstruse subjects from his father, and had been constantly adding to it for the last thirty years.

HOLLAND has lost one of her most distinguished writers by the death, in his eighty-ninth year, of Nicolaas Beets, Professor of Theology at Utrecht. His translation of Byron exercised a great influence on the minds of his countrymen in the forties, and his original poems were much appreciated. But it was as a writer of prose that he was best known, and none of his works was more popular than a series of tales and sketches entitled 'Camera Obscura.' He has been called the founder of modern Dutch prose, and the lucid simplicity of his style is certainly deserving of high praise.

GIOVANNI BOVIO, the well-known republican deputy and poet, whose death in his sixty-fifth year took place recently at Naples, was well known for his legal and philosophical writings, while as a poet he enjoyed a reputation beyond the limits of his own country.

WE note the publication of the following Parliamentary Papers: Appendix to the Final Report on University Education in Ireland (1s. 3d.); Education, Scotland, Report for the Northern Division (2d.); Education, Code, Scotland, Code of Regulations for Day Schools, with Appendices, 1903 (5d.); Fifty-fifth Report of the Ecclesiastical Commissioners (5d.); Provisional Code of Regulations for Public Elementary Schools, &c. (3d.); and the Annual Report on the Finances of the University of Edinburgh (1½d.).

## SCIENCE

### ZOOLOGY.

*Zoology of Egypt.—Mammalia.* By the late John Anderson, M.D., LL.D., F.R.S. Revised and completed by W. E. de Winton, F.Z.S. (Rees.)—It will certainly be a subject of great pleasure to zoologists that, by the pious and affectionate care of his widow, the researches of Dr. Anderson on the mammalia of Egypt have been successfully brought to a conclusion. The handsome quarto in which they are contained is a memorial, even if inadequate, of one of the most careful and painstaking zoologists, of whom it is one of the causes of pride to Scotsmen that their country has produced so many. Of the personal recollections which the frontispiece recalls this is not the place to speak; but this at least may be said: if, in these days of the lavish distribution of titular and other honours by the Crown, there is any man of science who feels himself aggrieved by neglect, we may remind him that one of the worthiest of Indian naturalists was allowed to leave the scene of his strenuous and valuable labours without any of the now ordinary modes of recognition. But, however Anderson's friends may have felt this neglect, we are sure that his gentle and unassuming nature and his keen interest in his work left no space for fruitless repinings after personal decorations. To begin at the end of the nineteenth century to do over again the work which French naturalists had done at its dawn was a great undertaking for one who had served his prime in Calcutta. This volume, now fortunately completed, with its brother on 'Egyptian Reptiles,' which was published during the author's life, were the parts which he hoped to do himself. Under the fostering care of Lord Cromer and the scientific supervision of Mr. Boulenger, the investigation

of the fishes of the Nile has been successfully undertaken. We are glad to learn from Mrs. Anderson's preface that there is every hope that a volume on 'Birds' will soon be commenced under the auspices of the Egyptian Government, and thus all Egyptian vertebrates will be re-examined.

One of the points of greatest interest both to zoologists and antiquaries is the determination of these two questions, Did the ancient Egyptians worship more than one species of monkey? and what, if so, were they? The answer to this inquiry was beset with a number of difficulties. We are not confident that we know all the kinds of the family Cercopithecidae that have inhabited or do inhabit Ethiopia; different kinds have been more or less imperfectly delineated, but Egyptologists "regard mummified animals as objects too precious to be unwound and to be submitted to a zoological examination." As to this last point recent science has, to some extent, come to the aid of the zoologist, who, by the "marvellous X rays," has been able to "disclose details without disturbing the wrappings." The fact that

"Cercopithecids are frequently found depicted on the early monuments of Egypt, both painted and engraved.....does not necessarily prove that they were ever objects of worship."

A monkey of this species is often represented tied under the chair of some member of the family of the Pharaohs or of his officials, with whom it was probably a household pet. It has been suggested by Ehrenberg that the monkey figured in tombs with a belt round its body was one of the objects provided for the amusement of the dead. Dr. Anderson had no doubt that the sacred ape of the Egyptians was the Hamadryas baboon (*Papio hamadryas*); "the mature male with his complete mantle of hair is alone represented as worshipped." We think that zoologists will agree that Dr. Anderson has made a very satisfactory revision of the monkeys of Egypt.

As one passes the different species in review it becomes impressed on the zoologist who knows not Egypt that the difficulties in collecting are very considerable:—

"General Sir Archibald Hunter took much trouble to obtain a specimen of this wild sheep for Dr. Anderson, but was only successful in procuring a leg."

The lion does not seem to have come under personal observation; the author approves of the suggestion that the fox should be regarded as generically distinct from the dog; *Melivora ratel* appears to have been rightly called the "Fizzer Weasel" by Pennant, for it seems to be nothing but "a giant weasel modified for digging," and not, as the latest text-books say, a badger. *Dipodillus amoenus* is a new form lately described by Mr. de Winton, who received it from its collectors, Dr. Andrews and Mr. Beadnell. The mention of the names of these paleontologists reminds us that we must stop; the work on the recent mammals of Egypt is done; their work on the extinct mammals of Egypt is only beginning. We can hardly hope it will continue always to be so instructive and illuminating as it has been at its outset, but it will give an added value to Dr. Anderson's book.

*The Zoological Record, 1901.* Edited by D. Sharp, M.A., F.R.S. (Zoological Society and Gurney & Jackson.)—*Index Zoologicus.* Compiled (for the Zoological Society of London) by C. O. Waterhouse, and edited by D. Sharp. (Same publishers.)—As the 'Zoological Record' is now in its thirty-eighth volume, and as it contains no fewer than 1,589 new generic names, and as that kind of increase is no new thing, it is not to be wondered at that the Zoological Society has thought it well to produce a new index to these names. Though this is printed in double columns, and extends over 421 pages, it deals, with one exception, only with the names proposed by systematic zoologists for the twenty-one years 1880–1900. The exception is the

inclusion of names omitted from earlier lists. There have been three previous indexes—one by L. Agassiz (1842–6), from which Linnaeus's generic name *Homo* was omitted; that of A. Marshall, which appeared in 1873; and that of Scudder, which was supposed to be complete to the end of 1879. Dr. Sharp informs us that the new index contains about 40,000 names, nearly three-fourths of which have been published since 1879. It will be clear from this statement that a considerable proportion of the older names were omitted by the first three index-makers, and by so much the more will the present list be valuable in itself, and be a proof of careful research. Special mention should be made of the name of Mr. Charles O. Waterhouse, as it is almost altogether owing to his perseverance that this useful compilation was possible. To aid the systematic zoologist, and not only the maker of new generic names, one thing remains worth doing, and that is the compilation of an "Index Universalis," which shall contain all the names mentioned in the various lists which we have cited. Turning to the 'Record' for the first year of the new century, we find, as we have already said, that it contains 1,589 new generic names. We cannot help wondering how far the century is to advance before there is a reformation of the existing mode of zoological nomenclature. An American child defined zoology as interesting chiefly to those who cared about names, and we are bound to say that the remark recalls to us the statement about the mouths of babes and sucklings. If some radical change be not effected, zoology will be strangled by its own offspring. In his list of titles the editor marks such as are this year's additions to his list. Of one of these some special notice should have been taken, for the journal called *Biometrika* is the outward and visible sign of one deviation from the well-trodden path. It is, perhaps, too soon to say where it will lead or land us; but in a day when the outlook for systematic zoology is very dark, we may at least express the hope that it is an "auspicious melioris avi."

### THE NATIONAL PHYSICAL LABORATORY.

THE first annual meeting of the General Board of this institution, which was held at Bushy House on the 20th inst., supplies an opportunity for a brief notice of the year's work.

The testing work now comprises that conducted in the engineering department, in electricity and magnetism, thermometry, metallography, chemistry, and sundry testings of glass vessels and of weights. In the first division it has not, apparently, been possible to do very much as yet, since the proper installation of machinery and apparatus necessarily claimed attention; but a series of tests were made on a new steel submitted by Mr. F. B. Behr. Specimens were prepared from a sample ingot supplied, and tensile and hardness tests were instituted on the material of the ingot. An experimental boiler, for experiments with steam pressure up to 400 lb. per square inch, has been put down. It should be noted here that numerous applications were received for general testing, affecting most of the above departments of research, which the Laboratory could not undertake through incomplete equipment, but it is understood that a considerable extension is almost immediately to be made. The chief difficulty is the want of sufficient money. A special Funds Committee, under Sir J. Wolfe Barry, has done something already to secure support by subscriptions, as well as valuable gifts of apparatus, and it may be hoped that the generous donors will see the fruits of their belief in the national aims of the Laboratory in a proportionate increase of the Parliamentary grant of 4,000l. per annum.

Two highly important pieces of work will be begun very shortly. The apparatus for predicting the Indian tides is to be removed from the



'Nautical Almanac' Office and installed at Bushy House, and the material for the compilation of the Indian tide-tables worked out there. The Office of Works have under consideration the plans of a special building to house the machine for the production of standard leading screws for lathes in Government workshops and elsewhere, and Messrs. Sir W. G. Armstrong, Whitworth & Co. are making it.

The Observatory Department, at Kew, carries on its work much as before, except that the record of magnetic data has been virtually suspended in consequence of disturbances due to electric traction in the neighbourhood. Negotiations for a new site for such an observatory are still going on. Prof. Glazebrook, the Director, has submitted a statement of the work planned out for the current year which looks like real advance.

The occasion of the annual meeting served conveniently for invitations to a number of prominent scientific men and those interested in industrial applications as part of the development of the Laboratory. Of these there was a good attendance, the various departments being inspected. The chairmanship of the Laboratory Board will remain for some time with Lord Rayleigh, than whom no better officer and adviser could be found.

#### SOCIETIES.

**BRITISH ACADEMY.**—March 25.—The following were elected Fellows: Dr. B. Bosanquet, Prof. E. G. Browne, Mr. Arthur Cohen, Mr. F. C. Conybeare, Prof. F. Y. Edgeworth, Dr. C. H. Firth, Prof. Campbell Fraser, Sir Edward Fry, Dr. F. J. Furrivall, Prof. P. Gardner, Dr. Henry Jackson, Dr. M. R. James, Dr. F. G. Kenyon, Prof. W. P. Ker, Lord Lindley, Sir A. Lyall, Prof. W. R. Morfill, Dr. A. S. Murray, Prof. J. S. Nicholson, Dr. G. W. Prothero, Deau Armitage Robinson, and Dr. G. F. Stout. The number of Fellows is now raised from forty-eight to seventy.—Prof. Rhys communicated 'Studies in the Origins of Irish History.'—Mr. M. E. Sadler read a paper on 'The Ferment in Education in Europe and America.'

**GEOLOGICAL.**—March 11.—Prof. C. Lapworth, President, in the chair.—The following communications were read: 'Petrological Notes on Rocks from Southern Abyssinia collected by Dr. Reginald Kottlitz,' by Catherine A. Raisin, D.Sc., and 'The Overthrust Torridonian Rocks of the Isle of Rum and the Associated Gneisses,' by Mr. A. Harker.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—March 18.—Mr. C. H. Compton, V.P., in the chair.—The following exhibitions were made: photographs of a pewter paten of 1636, belonging to the church of Cuckfield, Sussex, by Mr. A. Oliver (this paten is described by the vicar, Canon Cooper, in the *Sussex Archeological Collections*); an old newspaper, the *World*, of 1788, by Dr. Winstone; some curiosities from Rome and Greece, by Mr. Scott, including coins and a toy model of a Roman lamp such as was sometimes found in the graves of children; and a Nuremberg token of the fifteenth century.—Mr. Nichols exhibited, through Mr. Gould, a portion of a bone dug out of the Chislehurst cutting. It was, with many others, found about 2 ft. below the surface, in the immediate neighbourhood of flint flakes and fire-stones. The bone had been submitted to the examination of Prof. Woodward, who considered it to be part of the humerus of a ruminant, possibly a small red deer, but it was too imperfect in condition to enable him to say more. Bones of the red deer and of the roebuck and horns of the latter were found in the Chislehurst caves many years ago by Mr. Holt, of Bromley.—An interesting paper was read by Mr. A. Denton Cheney on Postling Church, Kent. Postling is a village, small, but of historic interest. Domesday Book represents it as possessing two "ecclesiola." For only two other places in Kent is the term "ecclesiola" used instead of "ecclesia": Polton near Dover, and Dartford, which had at the time of the Survey an "ecclesia" belonging to the bishop, and three "ecclesiola," which may either have been small chapels of ease dependent upon the mother church, or chapels attached to manors of more or less independent status. It is probable that one of the two small churches at Postling belonged to the chief manor, which, after the Conquest, formed part of the possessions of Hugo de Montfort, and the other to the manor of Honewood or Honywood, the residence of the family of the same name. There is a strong local tradition that one of these small

churches stood in the field at the top of the vicarage garden, close to the north side of the hedge. The church of Postling is a small, plain, Early English edifice, consisting of nave, chancel, and western tower, and is probably of the twelfth or early thirteenth century. In the north wall of the chancel is the original stone tablet recording the dedication of the church on 19 Kal. Septemb. on the day of St. Eusebius, Confessor. It is worthy of remark that the church is dedicated to St. Mary, Mother of God; but although in 1500 there were in England no fewer than 1,938 churches dedicated to "St. Mary" or to "St. Mary the Virgin," besides others with double dedications, Postling is the only church dedicated to "St. Mary, Mother of God." In 1260 the church was presented to the canons of St. Radigund's Abbey, and since that date it has been known as the church of St. Mary and St. Radigund. An old tomb at the eastern end of the chancel is supposed to be the resting-place of Wm. Mersche, Canon of St. Radigund's and Vicar of Postling, 1432. On the walls of the nave may still be traced considerable portions of mural decorations; and of the three bells, two are of pre-Reformation date, with beautifully executed lettering around their bases. The church possesses also a curious two-handled piece of plate described as a chalice, dated 1751-2, and said to be the only one in Kent. It is not used in divine service, and was probably a christening cup. Of special interest to the antiquary and ecclesiologist are the remains of two structures, originally of great size and beauty, which must have been the dominant features of the church in pre-Reformation times. They stood, one across the whole width of the nave immediately outside the chancel, and the other, of similar type, inside the chancel, about midway between the east window and the chancel arch. The first was undoubtedly the Roodbeam; that in the chancel probably supported a shrine or reliquary which possibly contained a relic of St. Radigund. The remains of both structures still show beautiful carving, colouring, and gilding.—In the discussion following the paper Mrs. Collier, Mr. Gould, Mr. Patrick, the Chairman, and others took part.

**NUMISMATIC.**—March 19.—Sir H. H. Howorth, V.P., in the chair.—Lieut.-Major M. Bahrfeldt, of Halle, Saxony, was elected an Honorary Member, and Mr. W. H. Regan an ordinary Member.—Mr. L. A. Lawrence exhibited a halfpenny of Edward III. (?) struck in London. The portrait of the king differed much from that usually found on Edward's coins, being long and narrow.—Mr. W. Talbot Ready showed an unpublished drachm of the fourth century B.C. struck at Atarna, with head of Apollo on the obverse and a serpent on the reverse.—Mr. Harry Price exhibited specimens of copper boat-shaped money from Laos, and an eighteenth-century manuscript of a collection of Greek and Roman coins.—Dr. O. Codrington showed a gold coin of the Malay Peninsula, probably struck at Acheen in the fourteenth century, and a tutenag copy of a mohur of Shah Jehan.—Mr. H. Grueber read the first portion of a paper on Roman copper money of the first century B.C., which included not only that struck at Rome, but also local issues in the East, Spain, and Gaul. The writer first dealt with the coinage of the East which was struck in the names of Marc Antony, P. Canidius Crassus, the legate of Antony, and Augustus. From analyses of the coins themselves these issues appeared to be of the semuncial standard.

**LINNEAN.**—March 19.—Prof. S. H. Vines, President, in the chair.—Mr. J. Burt Davy was admitted.—Mr. Clement Reid exhibited drawings by Mrs. Reid of fruits and seeds of British preglacial and interglacial plants (Thalamiflorae). In each case the specimens illustrated were the earliest known representatives of the species. Most of the plants are still living in Britain; but among the Thalamiflorae from the Cromer forest-bed occur seeds of *Hypericum*, a genus specially characteristic of the Mediterranean region, and no longer found living nearer than Southern France. The fossil seeds correspond closely with the living *Hypericum pendulum* of Southern France, and belong either to that species or to a closely allied extinct form. The seeds of all the species of *Hypericum* are covered by a curious close mosaic of cubic crystals, apparently calcium oxalate, which fill square pits in the surface of the testa. Traces of these pits are still found on some of the fossil seeds.—Mr. E. G. Baker, Dr. A. B. Rendle, and Prof. J. B. Farmer joined in a discussion on the exhibition, and Mr. Reid replied.—Mr. G. Claridge Druce read a paper 'On *Poa laza* and *Poa stricta* of our British Floras.' For some years past doubts have been expressed by critical botanists as to the correct naming of these two plants, and to clear up these doubts the author has examined the material in various herbaria—of the late Prof. C. C. Babington, the collection at the

British Museum, the specimens gathered by George Don on Loch-na-gar, the Boswell-Syme set, and Smith's collection in the Society's possession. His conclusions are that the plants named by him *Poa alpina*, var. *acutifolia*, and *P. laza*, var. *scotica*, have been misunderstood and variously named; he therefore gives detailed descriptions of these two plants, with synonymy as far as British floras are concerned.—The paper was illustrated by specimens from the author's herbarium and the type-specimen of *Poa flexuosa* from Smith's herbarium, and was discussed by Mr. F. N. Williams, Mr. H. Groves (who exhibited Scandinavian specimens of *Poa arctica*, *P. alpina*, *P. laza*, and *P. stricta*), Prof. J. B. Farmer, and Dr. A. B. Rendle.—The Botany of the Ceylon Patanas, Part II., by Messrs. J. Parkin and H. H. W. Pearson, was read by Mr. Parkin, and was illustrated by lantern-slides. In a former paper (Pearson, *Journ. Linn. Soc., Bot.*, vol. xxxiv, 1899, pp. 300-365) the main features of these grassy uplands, locally known as "patanas," were given, the probable causes which have led to their development discussed, and the general biological characters of their flora described. An account of the anatomical examination of the plants collected was given in the present communication.

**ZOOLOGICAL.**—March 17.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary exhibited, on behalf of Prof. A. Newton, three photographs of a white rhinoceros (*Rhinoceros simus*) taken by Mr. C. R. Saunders (the Chief Magistrate and Civil Commissioner of Zululand) while the animal was lying dead on the veld.—Mr. Oldfield Thomas exhibited the skin of a monkey from Kwei-chow, China, which appeared to represent a new species of *Rhinopithecus*. It differed from the two known species of the genus by its great size, long tail (a metre in length), general slaty-grey colour, and yellowish patches on the inner sides of its forearms and posterior side of its thighs, and by having a prominent white patch on the back between the shoulders. It had been obtained by Mr. H. Brelich, and was proposed to be named *Rhinopithecus brelichii*.—Mr. Thomas also exhibited adult and young examples of a new bush-duiker from British East Africa which had been obtained by Mr. F. W. Isaac, and which he proposed to call *Cephalophus ignifer*. It was coloured like *C. weynsi*, with a rufous back and crown, bright chestnut coronal tuft, and brown muzzle, nape and limbs; but the hairs of the nape were all directed backwards, instead of being reversed forwards along the middle line.—Mr. J. T. Cunningham read a paper in which were described experiments he had made on two cocks of the long-tailed Japanese fowls in his possession, to ascertain what effect the artificial treatment asserted by some to be practised by the Japanese fanciers would have. The two birds had been hatched on the same date, January 13th, 1901. One of the birds was left to nature, except that the tail was tied up in paper when the bird was at liberty, to keep the feathers from injury. In this bird the longest feather was 2 ft. 4½ in. in length in 1902, and growth ceased in March, and the feathers were moulted normally in the following autumn. In the other bird the feathers were stroked every day between the finger and thumb so as to pull slightly on the roots. In this specimen growth continued till the middle of July, and a length of over 2 ft. 9 in. was attained in some of the feathers of the first adult plumage. The author considered still more important the fact that ten of the feathers came out under the treatment, and that successors to these immediately grew again, and continued to grow through and beyond the following moulting season. The author concluded that the great length of feather and suppression of the moult were produced by the Japanese fanciers in the same way, by thus stimulating the feathers, and extracting them when or before they had completed their growth.—A communication was read from Sir C. Eliot in which two new genera (*Ceratophyllidia* and *Pleurophyllidia*) and five new species were described, and notes given on some already-known forms.—Mr. W. P. Pyecraft read a paper on 'The Osteology of the Cuculiformes=Cuculidae+Muscophagidae,' in which he showed that the isolated position which this suborder held among the Coraciiformes was as evident from a study of the osteology of the group as from other points of view. Their nearest allies, judged from an osteological standpoint, would appear to be the Coraciidae (*Coraciinae*+*Leptosomatinae*) and *Bucconidae* on the one hand, and more remotely *Opiathocormus* on the other. That the Cuculidae and Muscophagidae were nearly related there could be no doubt whatever. The interrelationships of the Cuculidae, the author stated, were very difficult to make out from skeletal characters alone, but they seemed to confirm the contention of Mr. Beddard that this group should not be divided into more than three subfamilies.

**INSTITUTION OF CIVIL ENGINEERS.**—*March 24.*—Mr. J. C. Hawkshaw, President, in the chair.—The paper read was 'The Protection Works of the Kaiser-i-Hind Bridge over the River Sutlej, near Ferozepur,' by Mr. A. Morse.

**HISTORICAL.**—*March 21.*—Dr. G. W. Prothero, President, in the chair.—The Rev. G. Edmundson and Mr. Jas. I. Wedgwood were elected Fellows.—A paper was read by Mr. R. J. Whitwell on 'The Italian Bankers and the English Crown down to the Failure of the Societas Ricardorum of Lucca,' setting forth the results of the author's minute researches in the revenue rolls of the Exchequer and other public records and MSS.—A discussion followed, in which the President, Sir F. Pollock, and Mr. Hazeltine, of Harvard, took part.

**BIBLIOGRAPHICAL.**—*March 16.*—Mr. A. H. Huth, President, in the chair.—Mr. E. R. McC. Dix read a paper in two parts, the first dealing with the relations of the earliest Dublin printers with the Company of Stationers of London, the second with the Dublin printers and the Guild of St. Luke the Evangelist. In his first section Mr. Dix pointed out that the king's printer for Ireland possessed a monopoly of printing, bookbinding, and bookselling in Ireland, which he could maintain with heavy penalties. Thus, until Frankton sold his rights to Felix Kingston, Matthew Lowmes, and Bartholomew Downes in 1618, he was quite independent of the London Company. These three printers were all members of the Company, and recommended by it. They do not seem to have troubled to develop the Dublin business, probably working it only through a factor or agent. The last of these factors was William Bladen, who about 1641 acquired all the interest of the Company of Stationers in their Irish stock and patent. In 1661 the Company determined to have no cognizance of Irish affairs, and the way was thus left open for the issue of the "pirated" editions of English books, which seem to have begun as early as 1663. It was not till seven years after the latter date that the Guild of St. Luke the Evangelist, which formed the subject of the second part of Mr. Dix's paper, received its charter, but it had probably existed for some time previously. It was open to paper-stainers or painters, as well as printers and stationers, but the latter must have been an important element in it, as in 1719 there were as many as fifty-two stationer-members of the Guild. The records of the Guild contain entries relating to the reprinting of two printers for passing off an edition of Hodder's 'Arithmetic' as if it were Cocker's; and in 1699 steps were taken in connexion with a faulty edition of the New Testament. The Guild exerted itself to prevent the granting of monopolies, and in 1768 it seems to have interfered to crush out an embryo trades union among the journeymen. When the Dublin guilds went on their annual procession the car of the Stationers carried a printing press, and the British Museum contains broadside poems in praise of printing printed on this processional press in 1755, 1764, &c.

#### MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5.—'The Mortality Experience of the Imperial Forces during the War in South Africa,' Messrs. F. Schoelling and E. A. Ruesher.
- Institute of British Architects, 8.—'Fire Prevention,' Mr. Horatio Porter.
- Tues. Society of Arts, 4p.—'British North Borneo,' Mr. H. Walker.
- Royal Institution, 5.—'Great Problems in Astronomy,' Lecture III., Sir R. Ball.
- Institution of Civil Engineers, 8.—'American Locomotive Practice,' Mr. F. J. Cowan.
- Wed. Archaeological Institute, 4.—'Swalcliffe Church, Oxfordshire,' Mr. C. E. Keyser; 'An Illuminated Pedigree of the De Ferrers Family made in 1612,' Mr. R. Garraway Kitch.
- Entomological, 8.
- Society of Arts, 8.—'Application of Polyphase Motors to the Electrical Driving of Workshops and Factories,' Mr. A. C. Eborall.
- British Archaeological Association, 8.—'The Effect of the Dissolution of the Monasteries upon Popular Education in England,' Rev. H. J. D. Astley.
- THURS. Geographical, 4.—'Geographical Education,' Prof. E. Reclus.
- Royal Institution, 5.—'Society during the Commonwealth and Protectorate,' Lecture III., Mr. C. H. Firth.
- Chemical, 8.—'The Absorption Spectra of Nitric Acid in Various States of Concentration,' Mr. W. N. Hardy; 'The Dioximes of Camphorquinone,' Mr. M. O. Forster; 'Salts of a Mercaptoid Isomeric Form of Thioallophanic Acid,' Mr. A. E. Dixon; 'Discoloured Rain,' Mr. H. G. Clayton; 'Derivatives of  $\alpha$ -aminobenzophenone and  $\alpha$ -aminobenzophenone,' Mr. F. D. Chattaway.
- Linnean, 8.—'List of Marine Algae collected at the Maldives and Laccadive Islands by Mr. J. Stanley Gardiner,' Mrs. Gopp; 'The Comparative Anatomy of Cyathaceae and other Ferns,' Mr. D. T. Gwynne-Vaughan.
- Society of Antiquaries, 8.
- Fri. Philological, 8.—'Dictionary Evening: "I. Words,"' Mr. H. Bradley.
- Royal Institution, 9.—'Drops and Surface Tension,' Lord Rayleigh.
- SAT. Royal Institution, 9.—'Light: its Origin and Nature,' Lecture VI., Lord Rayleigh.

#### Science Gossip.

NEXT Thursday at the Royal Geographical Society Prof. Reclus will speak on the subject of Geographical Education, exhibiting maps of his own.

**THE Institution of Electrical Engineers** has changed the address of their library and offices to 92, Victoria Street.

**THE** thirteenth German "Geographentag" will be held at Cologne in Whitsun week, June 2nd to 4th. The chief topics of debate, according to the programme, will be: 1. The present condition of German South Polar exploration; 2. Oceanic science; 3. Economic geography; 4. The "Landeskunde" of the Rhineland; 5. School geographies. The local committee has arranged for a geographical exhibition relating principally to the Rhine lands, and a series of scientific excursions.

**THE** variability of the star W Andromedæ was detected by Dr. Anderson, of Edinburgh, more than four years ago, but the great range of change has only recently been noticed by Prof. Hartwig, of Bamberg. In the first week of the present month he found it so bright as nearly to be visible to the naked eye; equal, in fact, to B.D. +43°.474, which is of the 6.5 magnitude. It is not itself included in the 'Durchmusterung,' being, when at a minimum, below the eleventh magnitude, so that the whole range of variability amounts to about five magnitudes. The period cannot yet be fixed.

**THE** variability of the star var. 8, 1903, Ursæ Majoris, announced in this column last week, was independently discovered by Prof. Deichmüller, of Bonn.

**THE** great number of small planets discovered in recent years is proving very embarrassing. Prof. Pickering, in *Circular* No. 69 of the Harvard College Observatory, calls attention to the fact that no fewer than sixty-five have not been observed during the last five years, so that their ephemerides must be becoming inexact. He has made a list of those in this category which are brighter than the eleventh magnitude, and has succeeded in obtaining photographic places of two—i.e., Lutetia, No. 21, and Calliope, No. 22, which had not been previously observed since 1897 and 1896 respectively.

## FINE ARTS

### RECENT PUBLICATIONS.

*Lives and Legends of the Great Hermits and Fathers of the Church, with other Contemporary Saints.* By Mrs. Arthur Bell. (Bell.)—The second volume of Mrs. Bell's admirable history of 'The Saints in Christian Art' covers the fourth, fifth, and sixth centuries, and the saintly personages included in it number nearly two hundred. To deal with so many interesting figures in some three hundred pages of letterpress must have been no light task, especially since Mrs. Bell has added almost everywhere a fairly complete summary of the pictures, sculptures, and other works of art relating to each saint. Since Mrs. Jameson's day our knowledge both of Church history and of ecclesiastical art has been greatly amplified, so that there was really room for a book like the present one. If less complete from an historical point of view than the longer 'Lives of the Saints,' it has the advantage of being free from doctrinal or anti-doctrinal bias, and also of being up to date from the æsthetic point of view. Mrs. Bell has been as catholic in choosing her illustrations as in the tone of her writing, for the painters represented begin with Fra Angelico and Pietro Lorenzetti and end with Leighton, Burne-Jones, and Puvion de Chavannes. In spite of the vast mass of matter which she has collected and arranged, the book is pleasantly written, though, from the nature of its contents, it is a book to dip into rather than to read from cover to cover. We have noticed only one actual error, and that is not an important one. It is a pity, however, that Greek words and Greek quotations, if printed at all, should be printed without the accents. Altogether the volume is both interesting and

attractive. It has the additional advantage of dealing with a subject that appeals to a wide audience, and will, therefore, doubtless attain the popularity it deserves.

*Picturesque Old Houses.* By Allan Fea. (Bousfield & Co.)—In this well-printed volume are about a hundred reproductions of photographic views of picturesque old English houses that are for the most part "off the beaten track," as well as a few sketches of less merit. Mr. Fea has made good use of his camera, for not only has he chosen a variety of subjects rarely illustrated, but also the pictures, though on a small scale, come out well, and will prove suggestive and helpful to architects and to the general student of domestic buildings. These pictures may also encourage the more intelligent of holiday-seekers to visit what are usually considered the least attractive parts of England. For instance, although every one knows of Audley End, how few there are who are aware of the many charming and interesting old houses to be found in the little-frequented parts of Essex, such as those at Little Hadham, Spains, Moynes, Laver Marney, and Horeham, or in the quaint little town of Thaxted. Among the best of the views are those of a portico at East Grinstead and the rectory house of Northmoor. Occasionally the focussing has given an unhappy twist to the buildings, as in one of the views of the picturesque Sussex farmhouse of Bolebrook.

Many will like to possess this volume for the sake of the pictures, but the letterpress is unworthy of the views. The brief preface warns the reader not to expect "guide-book accuracy or real topographical knowledge," and certainly the inaccuracies are obvious and flagrant, while the absence of all attempt to give any kind of critical account of the buildings pictured is particularly annoying. In the place of any sound information, or even pleasant description of charming houses and country villages, there is the continued obtrusion of the writer's personality after a most aggravating fashion. Rarely, if ever, has a book been written which so fairly bristles with "I's." The type is exceptionally large, but twelve "I's" occur on p. 114, eleven on p. 35, ten on p. 133, whilst eight are of frequent occurrence. Mr. Fea apparently rejoices in proving how little trouble he has taken to produce all these pages of print, and shows a contemptuous indifference as to the reader's estimate of him. For instance, when writing of "the stately mansion of Loseley," he says: "If I remember aright, there is a drawing of it in Nash's 'Mansions.'" Or again, in a brief account of Baynards Hall, reference is made to "a description in one of Hone's books, the 'Year-Book,' I think." An author with a due sense of self-respect would have taken the trouble to consult such accessible books as those of Nash and Hone before printing such slipshod stuff, even if it had the result of omitting two "I's." In the place of genuine information there is a superabundance of cheap wit that was expended in conversation with rustics. It was a good idea of the photographer to take pictures of village stocks, as they are gradually disappearing all over the country. Mr. Fea contributes illustrations of the stocks at Shalford, Odiham, Harting, White Waltham, Mirfield, Stanton Harcourt, and Aldbury, as well as of two instances of whipping-posts. In Cornwall and parts of Devonshire that find no place in this volume the custom has recently obtained of putting stocks into church porches, or even into the west end of the churches, for preservation. The idea is a good one from an archaeological point of view, even if not wholly in accord with feelings of reverence.

*The Romance of Ashby-de-la-Zouch Castle,* by Charles H. Poynton (Birmingham, Cornish Brothers), though a book of 269 pages, can hardly be regarded in a serious light. Yet it purports



to be serious history throughout, and is no mere tale. The style may be gathered from the "proem," which opens as follows:—

"The ivy clings with sinuous tendrils to the gray old battlements of the castle of Ashby-de-la-Zouch; the green grass has carpeted the floors upon which brave knights and fair ladies were wont to loiter in olden days, the winter winds whistle through the halls where kings and queens," &c.

On the last page a period of 250 years is described as "a quarter of a millenium." The spelling has the doubtful merit of being original; for instance, the Roundheads of Lichfield made it "their practice to dress a calf in canonicals," "Inago Jones" is a singular variant, and Sir John Port, the well-known founder of Repton School, certainly never lived at "Etwal." Possibly the calling of a book "a romance" is held to cover such eccentricities.

#### THE 'BURLINGTON MAGAZINE.'

The first number of this new periodical promises well. It certainly approximates more nearly to what an art journal should be than anything we have yet had in this country. There is still room for improvement; but perhaps it would be impossible to produce a journal on purely scholarly lines unless it were subsidized by some learned society. As it is, we have in the *Burlington Magazine*, together with a certain amount of fashionable dilettantism and gossip about curiosities, a large proportion of really valuable contributions to the history of art. The most important of these is Mr. Berenson's article on Alunno di Domenico, which throws a new light on a whole group of Florentine paintings, and recreates for us a distinct and peculiarly fascinating artistic personality. Like so many Quattrocento painters of second-rate talent, he was wise enough not to attempt to go beyond his own limits, and was content to illustrate in incorrect and somewhat careless forms a genuine talent for capricious invention and lyrical fantasy. In its way nothing could be more delightful than his celebrated picture of the story of Nostagio degli Onesti, which once passed for a Botticelli; nor can we in any picture get a keener sense of the peculiar charm which pervades the work of this period of Florentine art. The very attribution of this to Botticelli shows that it was this generally pervading charm which first attracted people to the study of quattrocentist art, rather than the qualities of great and eminent geniuses.

Mr. Berenson takes as his starting-point the *predelle* and certain figures in the background of Ghirlandajo's 'Adoration of the Magi' in the Innocenti. The identity of the hand in these and in two decorative panels representing the 'Rape of the Sabines' in the Colonna Gallery at Rome is obvious, and it is easy to pass from these to the cassone of the 'Triumph of Venus' in the Louvre, and to these, again, Mr. Berenson is able to add a number of cassone pictures in which the influence of Botticelli and Piero di Cosimo is evident. The artist's native temperament naturally inclined him to ally himself more with such painters than with his own master Ghirlandajo; indeed, he appears throughout as a kindred spirit to Piero di Cosimo. We wonder whether it has occurred to Mr. Berenson that his artist may have had a hand in the fresco of Pharaoh's host overwhelmed in the Red Sea in the Sixtine Chapel. This is usually attributed to Piero di Cosimo, but Uhlmann pointed out—rightly, we think—that the essentials of composition and landscape belong to Ghirlandajo's school.

Mr. Berenson carries his artist through a number of phases, and finds in him finally the author of a large number of the wood-cut illustrations to Florentine books of the period. While it is easy to follow Mr. Berenson's classification as regards the majority of the pictures cited, there are others, such as the 'St. Jerome' of the Acca-

demia, in which the connexion is not so apparent. We understand that the proofs will be further amplified in his forthcoming work on Florentine drawings. The real name, or part of the name, of this artist has turned up since Mr. Berenson effected his redintegration on internal evidence. It is Bartolommeo di Giovanni, but Mr. Berenson prefers the nickname he originally bestowed on him.

Two other articles on Italian art add considerably to our knowledge. In one Mr. Horne puts together, from scattered copies of a slightly later date, the composition of a lost 'Adoration of the Magi' by Botticelli, which he gives reasons for supposing was the fresco of that subject which originally decorated the staircase of the Palazzo Vecchio. Mr. Horne also discusses the remains of another 'Adoration of the Magi,' the unfinished picture which was painted over in the seventeenth century, and which is now exhibited in the Uffizi. Mr. Horne is certainly right in giving this to an early period of the artist's career. He points out its connexion with Pollajuolo, and he might have added as a further proof of its early date the distinct reminiscences in it of Fra Filippo Lippi's 'Tondo,' representing the same subject, in Sir Frederick Cook's collection.

Yet another important contribution to the history of Italian art is that afforded in Miss Ffoulkes's article on the date of Vincenzo Foppa's death. Her first researches on the subject were published in the *Athenæum* in February, 1901. In those she had already proved that the date 1492, hitherto accepted as the date of the artist's death, was incorrect, and traced his existence at Brescia up to 1495. She is now able to produce the receipts for his rent of a house in the quarter of S. Alessandro at Brescia up to the year 1515. In the following year the rent is paid by his heirs. The importance of this is evident when we consider that several pictures, including the National Gallery altarpiece, which show distinct traces of sixteenth-century feeling had to be ascribed, contrary to all probability, to a much earlier date. They can now take their normal position in the development of Lombard art.

The history of Flemish art as revealed at the Bruges Exhibition is most ably treated by Mr. James Weale; indeed, no one could be found to speak with more authority upon the subject. We note with interest his ascription of the Hermandad portrait to Hubert van Eyck. This seems to be the right explanation of a portrait that was puzzling from its similarity of form and dissimilarity of feeling to the portraits by Jan. The Duc d'Anhalt's 'Crucifixion' is well reproduced. At Bruges it figured as a Petrus Christus, an attribution which Mr. Weale disputes, while he explains its close similarity to the work of Antonello da Messina, to which we called attention in our review, by the suggestion that it is by an artist from Brabant or Hainault working at Venice. He does not give his reasons for the Venetian provenance; if they depend merely on the likeness to Antonello's work they are capable of another explanation—namely, that Antonello may have come north and studied under this unknown master. In any case it is difficult to doubt that we have here a work by the master of the Venetian artist.

The reproductions in the magazine are numerous, and for the most part good. We may commend especially the photogravure of Hubert van Eyck's 'Three Marias at the Tomb.' Some of the half-tone blocks, printed in two tints, have failed through imperfections in the register; but no doubt these errors will be rectified in future numbers. If the standard set by the articles we have mentioned can be maintained, the magazine should take a leading place among art journals, not only in England, but also on the Continent.

#### MESSRS. LAWRIE'S GALLERY.

MESSRS. LAWRIE'S collection of seventeenth-century Dutch pictures is of unusual though of unequal merit. The greatest masterpiece is Rembrandt's *Scribe* (No. 18), painted at the very end of his life, at a time when continued adversity had left him indifferent to any criticism save his own, and when the taste for theatrical posturing of earlier days had given place to a sincerity and directness of style which would be bare but for the exuberant richness of the ideas which inspired him. This 'Scribe' is presented to one with a blunt directness such as only the greatest masters can attain, and they, too, only when long years of labour have made them masters of the art of leaving things unsaid. There is certainly nothing superfluous here, no preamble on the artist's part, no preparation for the spectator. One is brought at once into abrupt contact with the imagined personality. Only the attrition of a great mind incessantly at work through long years can thus wear away every trace of the superfluous and leave the bare elements of expressive form. Here the whole figure is reduced to a rugged rounded mass, in which the significant gesture of the uneven shoulders tells everything. And how unquestionable is the reality of the figure thus conjured up, how unforgettable the blunt, undistinguished face, with its look at once of alert intelligence and brooding contemplation! One might believe it to be thus that an uncultured Evangelist sat to attend the inwardly revealed word.

We have begun at the very climax of imaginative art; for the rest of the exhibition one must descend to a lower plane, and Rembrandt himself will help us, for compared to his 'Scribe' the *Portrait of his Sister* (8) is but a brilliant and unpleasing *tour de force* in the rendering of solid relief. It is, moreover, harsh in quality, and has a cruel note of hot maroon which may not, perhaps, be entirely Rembrandt's fault. On either side the great Rembrandt hang, as if to show his utter isolation, two pretty and trifling interiors (17 and 19), one by Metsu, the other by Terborgh. Of the two the Metsu, though far less brilliant, pleases us the better. The Terborgh is one of those in which the delight in sheer cleverness of representation has begun to domineer. It has dictated a little too sharp an indication of high lights and reflections, and secondary reflections in the crumpled satin of the lady's robe; while already in the figure of the man in the half shadow of the room the way is being prepared for the glossy polish of Netscher's style. There are, as may be guessed, passages of the most exquisite refinement, as, for instance, in the grey of the wall behind the lady's head to the left, and the finely felt relation of the head itself to the atmospheric tones against which it is so cleanly relieved, or, again, in the notes of black braid on the yellow buff of the chair.

But Terborgh himself, in another and far finer piece, almost makes a bid for Rembrandt's blunt sincerity of presentment. The dull and faded housewife (23) who stands on guard beside her better-preserved velvet chair and tablecloth is understood and felt more surely than the got-up ladies of the card party. Her uncouth pose, helped by the meagreness of the composition, reveals the obsession in her mind of ungracious domestic virtues. And here no note is forced; the flatness of the tones of black and red seen in the dim light of a room is frankly accepted, and the art of composition is reduced merely to a fine felicity in the placing and proportion of a few rectangular patches of black and red on grey. It is as fine a Terborgh as it is uncharacteristic of him in his more familiar vein.

Next to the Rembrandt in point of merit we should be inclined to place the *Portrait of a Boy Reading* (3), by Frans Hals. This, too, is an unusually serious and thoughtful

work. The pale greenish tint of the reflected light from the book is marvellously rendered, and the paint is handled with refreshing sobriety and simplicity. It was not often that Frans Hals was content with such tender gradations of tone, or that he pushed his research into the subtleties of modelling so far. It was almost a pity to have shown along with this the same master's *Portrait of a Youth* (13), with its modern background. The modelling, and with it the expression of the face, seem also to be entirely lost by neglect and over-zealous restoration. Near by hangs a Jan Steen, *The Artist's Family* (6), of unusual beauty. The action of the fat Vraun Steen, who has succumbed into a stertorous sleep after a heavy *al fresco* dinner, and the still life of the disordered table, are finely and yet humorously observed. The key is, however, lost in the too conscious make-up of the artist himself into a conventional comic type. But what is most surprising in this piece is the singular mellowness and charm of the colour, from which the artist has banished entirely the hot and dusty browns which he often affected. Equally remarkable for an almost Venetian splendour of colour is the *Portrait of his Wife* (5), by Jordaens. It lacks, however, the lusty and decided modelling which a Jordaens generally displays, the face being almost weak and tentative. We do not know quite what to make of the *Portrait of Clara Elizabeth Eugenie, Governess of the Low Countries* (30), ascribed to Rubens. The composition, the drawing of the figure and the hands, all seem to be characteristic, but, if it be his, the face must surely have suffered much; the modelling is hard and without due relief, and lacks altogether the decisive touch of the master. The *Boy with Sheep and Goats* (31), by Van der Helst and Weenix respectively, is curious for its large size and the extremely loose vigorous handling, which seems like an exaggeration of the Spanish manner. It is certainly preferable to the meticulous polish of some of Weenix's performances. A dull but capable portrait by Bartolomäus Bruyn the younger, a very fine sketch composition of the *Ascension* (28) by Van Dyck, and several examples of the work of those imitators of Rembrandt, such as Bol and Flicke, who carefully drew attention to the feet of clay which their idol certainly possessed, are other items in a very interesting collection.

#### MR. BAILLIE'S GALLERY.

At Mr. Baillie's new gallery in Prince's Road, Bayswater, there are to be seen the experiments of certain ladies who adopt the mannerisms of one or more contemporary artists. Miss Millicent Sowerby has made up a blend from Miss Kate Greenaway, Mr. Anning Bell, and Miss Brickdale, which she delivers with neatness and dexterity. Unfortunately her colour is harsh and sometimes common. Miss Margaret Legge devotes herself whole-heartedly to Mr. Conder. She, however, trusts too much to her memory in copying his designs, whereby the charm of the originals is lost.

Miss Elinor Monsell is on a different plane from these. Her work has individuality; moreover, she has chosen to base herself on better models, and of these she has studied not the mannerisms, but the qualities. Her sense of the harmonious and limpid flow of line is stronger than her grasp of form; wherever, as in one or two children's portraits, she has pushed the realization of relief far, her weakness becomes correspondingly apparent. She succeeds better in her sanguine outlines, as in her spirited drawing of a horse (51) and one or two studies of babies, and best of all in her woodcuts, where the very limitations of the medium, employed in the simple manner she affects, preclude anything but a generalized symbolism of form, and leave her free to exercise her real gift of fanciful invention and her delicate taste. The woodcut called *The Flower of Love* (61)

seemed to us an entirely delightful conceit, within its narrow limits almost perfect.

Together with these Mr. Haité exhibits some very dexterous and very slight reminiscences in pastel of the Naval Review.

#### THE BARBIZON SCHOOL.

AN unusually large number of works by continental landscape painters, dead and living, are now being shown at various galleries. In addition to the exhibitions previously noticed, there is now on view at Mr. McLean's the collection of pictures of the Barbizon School formed by Mr. John Balli, while Mr. van Wisselingh is showing in Brook Street a number of works by Harpignies and Fantin-Latour.

Mr. Balli's collection contains examples of nearly all the Barbizon painters and their followers, in addition to a large Meissonier and a few miscellaneous works. The total effect somehow is not so striking as it should be. One of the Corots, *L'Étang de Mortefontaine* (No. 23), is of great beauty, and the figure subject by him (29) contains some exquisite silvery colour. The pictures of Rousseau are so scarce that even the single example of his work (4), though of no extraordinary intrinsic charm, has considerable interest. The two examples of Daubigny (22 and 24) have all his usual quiet power, and the Monticelli (28) is of exceptional brilliancy. There is also a small picture-sketch by Delacroix. Nevertheless, these good works are almost overwhelmed by the less serious pictures round them. It would really seem as if Van Marcke and James Maris and Ziem had succeeded better than the greater masters in adapting their work to the competition of a crowded show. Their sharp, hard colours and strong contrasts certainly catch the eye quickly, while the merits of the greater men seem half obscured by their very harmony. In a private house these differences might be adjusted by careful hanging; in the uniform light of Mr. McLean's Gallery the minor men undoubtedly cry down their betters.

Though it may contain less "important" works, the little exhibition at Mr. van Wisselingh's is far more successful in general effect. Each of the nineteen flower groups by M. Fantin-Latour is an exquisite piece of colour, and each combines well with its neighbours. Where all is so good it seems almost unfair to pick and choose; but *Roses* (No. 2), *Fruit and Flowers* (8), and *Chrysanthemums* (17) are things of such beauty that it is impossible not to speak of them. The veteran M. Harpignies is a fine and sound painter, and Nos. 26, 30, and 31 show him almost at his best; but even these landscapes cannot do more than hold their own with the remarkable average of M. Fantin-Latour. Every lover of flowers and flower pictures should visit this delightful exhibition.

#### EARLY ENGLISH LANDSCAPES.

THE interesting collection of paintings now on view at the galleries of the Fine-Art Society will not do much to dispel the obscurity that surrounds the group of painters known as the Norwich School. The pictures, at least, that bear the names of the great masters of the school, John Crome and John Sell Cotman, cannot in many cases be accepted without reservation. Four pictures, for instance, are attributed to Cotman, but in only two of them can we recognize his singularly distinctive handling. No one but Cotman, of course, could have painted No. 9, that masterly study of an *Old House at St. Albans*; and the *Harbour at Low Water* (42), though unpleasantly hot in colour, bears exactly the same stamp of certain craftsmanship. The pictures that bear the name of John Crome are more difficult to discuss. Only one, *The Return of the Flock* (38), is thoroughly characteristic of his style, though No. 11, a loose imitation of Wilson, and No. 12, the

rather heavy and clumsy *Village Scene with low setting Sun*, are probably from his hand. In several cases "Old" Crome has undoubtedly been confused with his versatile son John Berney Crome, who was a pupil, and, in youth, a close follower of his father. Of his youthful style No. 23, *Village Scene near Norwich*, might serve as an example. Afterwards his handling grew more free and loose, as in No. 1, *A Sandy Bank*, while No. 27 shows his manner during his last years. John Berney Crome, though not a great artist, was an uncommonly clever one, and his work is so generally attributed to his father that his career deserves more study than it has received, since the reputation of that father stands so high. The works attributed to the painstaking James Stark are, for the most part, thoroughly representative, especially if No. 4, *River Scene with low Sun*, be added to them, to represent Stark's work while he was a pupil of Crome. The two Ladbrokees are nominally unrepresented, though No. 5 may possibly be a late work of Henry Ladbroke; but there are several characteristic specimens of George Vincent, two of them, Nos. 10 and 39, having the unusual interest of being signed and dated. A few works in oil by De Wint and Bonington, of which Nos. 35 and 44 are the best, complete the collection. After seeing it the water-colours by Mr. Eyre Walker in the adjoining room look rather thin and weak. The truth is that even the mediocrities of the Norwich School—and most of its members were really no more than that—did at least know how to make pictures. This knowledge our modern landscape-painters, with all their sincerity and skill, seem to have utterly lost.

At Messrs. Shepherd's Gallery in King Street another Norwich painter, Henry Bright, is well represented. Bright, in his way, was one of the most dexterous painters of the whole school, though his sense of colour was deficient. Nevertheless, his skill was so considerable as to make an example of his work necessary to complete any collection of Norwich pictures, and the specimens of it now on view at Messrs. Shepherd's Gallery are among the most important and characteristic with which we are acquainted. An early drawing by J. S. Cotman, two or three exquisite small pictures by Richard Wilson (among them a replica of the 'Hadrian's Villa' in the National Gallery), a singularly good example of T. Barker, of Bath, and one or two delightful sketches in oil by Constable also deserve notice.

#### HUBERT AND JOHN VAN EYCK.

I REALLY cannot follow Mr. Marks's argument in your issue of the 21st inst., nor see how it in any way proves that Hubert and John worked together at any one picture. John, with two assistants, was painting at the Hague quite independently of Hubert, and receiving weekly wages for his work from October 24th, 1422, till September 11th, 1424. It is evident, therefore, that he could not have been working at Ghent with Hubert during that period. His employer, John of Bavaria, died January 5th, 1425, and John van Eyck entered the service of Philip, Duke of Burgundy, at Bruges, on May 19th following. We have documentary evidence that he could not possibly have worked at Ghent between that and September 18th, 1426, when Hubert died. It seems to me absurd to suppose that Hubert left the backgrounds of the Richmond, Copenhagen, and Ghent pictures (not to speak of others of which the authorship is still disputed) for John to execute; he had no reason to think that John would be free and able to paint them. Is it likely that the persons who gave Hubert the commission to paint these pictures would wait patiently for their delivery for, to say the least, six years?—for John did not return from Portugal until January, 1430. So far from this, it was customary for painters to



make a contract with their employers, and to bind themselves under penalties to complete the pictures they undertook by a certain date.

W. H. JAMES WEALE.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following engravings. After Reynolds: Master Bunbury, by F. Haward, 173*l*. After Lawrence: Lady Dover and Son, by S. Cousins, 81*l*. After Meissonier: 1814, by J. Jacquet, 42*l*; La Rixe, by F. Braquemond, 38*l*.

The same firm sold on the 21st inst. the following works. Drawings: L. Lhermitte, The Interior of a Cathedral, 126*l*. Birket Foster, Washing Clothes on the Rhine, 57*l*; The Statue of Joan of Arc at Rouen, 63*l*. C. Hunter, A Coast Scene, Rough Weather, 52*l*. Pictures: J. G. Vibert, More Free than Welcome, 211*l*. B. W. Leader, On the Common near Horrabridge, South Devon, 126*l*. J. S. Noble, Lazy Moments, 152*l*. S. Lucas, Louis XI., 183*l*. T. S. Cooper, Pushing off from Tilbury Fort, 383*l*. H. W. B. Davis, Moonrise, 176*l*.

On the 23rd inst. a Set of Twelve Illustrations, in charcoal and wash, by Fragonard, realized the large sum of 1,937*l*.

#### Five-Part Gossipy.

At a meeting of the Royal Scottish Academy held last week two new Associates were appointed. There were thirty-seven candidates, and the voting resulted in the election of Mr. John Bowie and Mr. R. S. Lorimer, architect, both of Edinburgh. Mr. Bowie is well known as a promising portrait painter. Mr. Lorimer is the youngest son of the late Prof. Lorimer and a brother of Mr. J. H. Lorimer. He was in London for two years as a draughtsman to Mr. G. F. Bodley. For the last ten years he has been in Edinburgh, occupied principally with domestic work.

In connexion with the Peasant Arts Society, 8, Queen's Road, Bayswater, Mr. and Mrs. Godfrey Blount are showing on April 3rd recent work and an exhibition of peasant tapestry, hand-woven materials, and pile rugs from the Haslemere industries.

MR. FELIX MOSCHELES, the well-known advocate of peace and arbitration, and author of 'In Bohemia with Du Maurier' and other books, is about to exhibit a collection of his water-colour drawings, under the title of 'Rambles Abroad,' at the Leicester Gallery, Leicester Square. The private view is fixed for Friday and Saturday, April 3rd and 4th.

MESSRS. SOTHEY, WILKINSON & HODGE will commence on Tuesday next the sale of the first portion of the valuable collection of coins and medals formed by the late Mr. John G. Murdoch. As a collection it is second only to the late Mr. Montagu's, or, apart from Greek and Roman coins, which Mr. Murdoch did not collect, finer even than his. The first portion consists of the series of ancient British, Anglo-Saxon, and English coins, and the 772 lots will occupy five days in dispersing. There will be five other sales. The second will take place in May, the third in June, and the fourth in July. The concluding portion, which comprises the coins of George III. to Victoria, and the splendid collection of medals, will be sold next year.

#### MUSIC

##### THE WEEK.

ST. JAMES'S HALL.—Dr. Ludwig Wüllner's Vocal Recital. Popular Concert.

STEINWAY HALL.—Mr. J. Holbrooke's Chamber Concert.

BECHSTEIN HALL.—Mr. Frank Merrick's Pianoforte Recital.

DR. LUDWIG WÜLLNER gave a vocal recital at St. James's Hall yesterday week, and

justified the reputation which he has won in his own country. His programme was highly interesting, although we think he might have improved upon his selection of Schubert songs. Some of the lyrical numbers were interpreted with refined charm, but it was in 'Der Doppelgänger' that his dramatic power was manifest; there are many songs and ballads in which his gifts would have had equal or even greater scope for display. After Schubert came Brahms—Schumann was probably reserved for a future recital—and the fine setting of Liliencron's 'Auf dem Kirchhofe' was rendered most impressively. Four *Lieder* by Hugo Wolf were welcome. That ill-fated composer, who died only a few weeks ago, is regarded by many as having possessed genius, and as one who, when his merits are fully recognized, will, like Schubert, enjoy posthumous fame. The four *Lieder* sung by Dr. Wüllner and a few others known to us certainly create a wish for further acquaintance with his music. There are striking things in these *Lieder*: mood and word paintings which show thought and fine feeling. The recital ended with a group of Strauss songs. Dr. Wüllner achieved a great success, but with his name must be coupled that of Herr Conrad v. Bos, who officiated at the pianoforte. The latter has a delicate touch and good technique, and in rendering Schubert and his successors in the *Lied* the pianist has an important part to play, one which places him far above an ordinary accompanist.

The last Popular Concert of the season (March 21st) was devoted exclusively to Beethoven, the programme opening with the Serenade in D (Op. 25), for flute, violin, and viola—a light, pleasant work, which belongs to the master's early Vienna years. The Serenade was exceedingly well played by Messrs. A. Fransella, Kruse, and Féris. The other concerted piece was the Quartet in E minor, Op. 59, No. 2, one of the greatest works of Beethoven's second manner. Miss Fanny Davies was heard in the well-known 'Waldstein' Sonata, but she was not up to her usual standard; to speak frankly, she was much below it. If indisposition was the cause of this, an announcement ought to have been made. The vocalist was Prof. Johannes Messchaert, an accomplished artist, whose reputation stands deservedly high in Germany; and he gave a refined rendering of the seldom-heard Liederkreis 'An die ferne Geliebte.' He afterwards sang some of the Scotch songs to which Beethoven wrote accompaniments for pianoforte, violin, and 'cello for George Thomson's great collection of folk-songs. The master's harmonies and style of writing generally were contrary to the spirit of the Scotch melodies, and thus the result proved hardly satisfactory. Prof. Kruse announces that by arrangement with Messrs. Chappell he will give next season twenty Saturday afternoon and twenty Monday evening concerts at St. James's Hall. This is good news, for only a little time ago it seemed as if this old-established institution was falling into decay.

Mr. Josef Holbrooke gave the first of a series of chamber concerts of modern British music at the Steinway Hall on Monday evening. The programme was largely devoted

to the works of the concert-giver; it included a Trio in G minor and a Quintet in F minor (Op. 43) 'In Memoriam.' The composer is young and talented, moreover earnest in his art. Of the two works the second is the stronger. The opening movement and the 'Elegie' which follows are both impressive, but the Finale, a "merry Rondo," to quote the words of the programme-book, seems out of keeping with the other movements, and indeed with the title of the work. Mr. Holbrooke played a Sonata (Op. 1, No. 6) by A. Scriabine, a modern Russian composer, a work full of storm and stress; the slow movement is quiet, but of indefinite character. The music altogether lacks charm and character. Miss Emmeline Chant, the vocalist, sang a pleasing song, 'A Wild Rose,' by Mr. Holbrooke, with taste, though her intonation was affected by nervousness.

A young pianist, Mr. Frank Merrick by name, a native of Bristol, gave a recital at the Bechstein Hall on Wednesday afternoon, and more than realized the high expectations raised by favourable reports from Bristol and also from Manchester. We are accustomed to fine technique, and in this respect the new comer, who has studied under the greatest of living masters—Leschetizky—is thoroughly well equipped. Of this he gave full proof in the Bach-Tausig Toccata and Fugue in D minor, the Chopin Scherzo in B minor, and his own clever and showy Tarantelle in the same key. His rendering of Beethoven's Sonata in A flat, Op. 26—an appropriate choice, since the following day was the seventy-sixth anniversary of the master's death—proved, however, that he also possessed marked intelligence. He plays, moreover, with feeling. This was specially noticeable in Chopin's Étude in A flat from Op. 25, and in the Scherzo. Young as he is, he subordinates the letter to the spirit of the music, and, to judge from these two examples, he avoids the somewhat common fault of turning Chopin's pure sentiment into mawkish sentimentality. During the recital some themes were handed up, by request, and played over. The audience, by show of hands, voted in favour of one from a Bach church cantata, and on this Mr. Merrick extemporized very cleverly. The future of this new English pianist will be watched with great interest.

#### Musical Gossipy.

HERR WILHELM BACKHAUS gave a successful second concert on Monday evening. His readings of two preludes and fugues from the 'Well-tempered Clavier' were intelligent and clear, while in Chopin's Sonata in B minor he displayed great skill. Mr. John Harrison, the vocalist, has a voice of excellent quality.

THE GRIMSON QUARTET (Miss J. Grimson and Messrs. F. Bridge, E. Tomlinson, and E. Mason) gave a concert at St. James's Hall on Wednesday afternoon, and in quartets by Tschaiikowsky and Beethoven showed good taste, and an ensemble the natural result of constantly practising together. Mr. Charles Copland was the vocalist.

If fifty years ago any one had suggested a performance of Beethoven's 'Choral' Symphony by students he would have been considered more or less out of his senses. Apart from the difficulties of the work both for singers and instrumentalists, the music itself was generally regarded as extravagant and in many places

incomprehensible. Time, however, works wonders, and though the difficulties still remain, the grandeur of the symphony is now recognized; and there are probably few musicians who would now even endorse the opinion expressed by Wagner in a letter to Liszt to the effect that the choral finale was its weakest section. On Tuesday evening the students of the Royal College of Music performed the work [under Sir Villiers Stanford's direction, and acquitted themselves right well.

THE Covent Garden Opera season commences next month, on the 27th, with a first cycle of the 'Ring'; there will be a second, beginning on May 5th, and a third between May 11th and 16th, not 18th as first announced. Fräulein Ternina, also Fräulein Leffler Burckard from Wiesbaden, will impersonate Brünnhilde; Frau Bolska, from St. Petersburg, and Frau Lohse will appear as Sieglinde; whilst various rôles will be undertaken by Mesdames Kirkby Lunn and Sobrino, Fräulein Fremstad and Fräulein Reinl from Berlin. The tenors will be Herren van Dyck and Kraus, with Mr. Hedmond in readiness. Herr van Rooy and Herr Lieban will appear as Wotan and Mime respectively. Thus there will be a goodly company. Last season there was new scenery for 'Die Walküre' and 'Siegfried,' and now 'Das Rheingold' and 'Götterdämmerung' will receive new mountings. The orchestra for the 'Ring' will consist of 100 performers, the ordinary orchestra being reinforced by players from Manchester, and the conductor will be Dr. Hans Richter. Of soprano vocalists who will appear during the season we may name Mesdames Melba, Calvé, Lillian Blauvelt, Suzanne Adams, Strakosch, and Fritz Scheff, and Fräulein Wedekind; of mezzo-sopranos and contraltos the Misses McCulloch, Maubourg, Feuge Gleiss, and Deppe. Signor Caruso is at Buenos Ayres, but his place will be filled by Signor Bonci, who appeared here two seasons ago; of others may be mentioned Messrs. Alvarez, Levandowsky, and Salignac. The basses will include the well-known artists Messrs. Scotti, Glibbert, Journet, and Seveilhac. The duties of conductorship will be shared by Signor Mancinelli, Herr Lohse, and M. Flon. Messrs. Neilson and Almanz and M. Messenger will again occupy their respective posts; Mr. H. V. Higgins will see to the comfort of the subscribers, while Mr. Neil Forsyth will again act as secretary.

#### PERFORMANCES NEXT WEEK.

- SUN. Sunday Society Concert, 3.30, Queen's Hall.  
 MON. Sunday League, 7, Queen's Hall.  
 MON. Mr. G. A. Clinton's Chamber Concert, 8, Queen's Hall.  
 TUE. Mr. Herbert Fryer's Pianoforte Recital, 8.15, St. James's Hall.  
 WED. Fräulein Helene Johner's Pianoforte Recital, 3.30, Steinway Hall.  
 THURS. Mr. Henry Bird's Concert, 8, St. James's Hall.  
 — Broadwood's Chamber Concert, 8.30, St. James's Hall.  
 SAT. Miss Tora Hwass's Pianoforte Recital, 3, Steinway Hall.  
 — London Ballad Concert, 3, Queen's Hall.  
 — Miss Marie Hall's Violin Recital, 3, St. James's Hall.

#### DRAMA

##### THE WEEK.

ST. JAMES'S.—'Old Heidelberg,' an English Version in Five Acts, by Rudolf Bleichmann, of Wilhelm Meyer-Förster's Comedy 'Alt-Heidelberg.'

CRITERION.—'The Altar of Friendship,' a Comedy in Four Acts. By Madeleine Lucette Ryley.

So close a rendering of the original is the 'Old Heidelberg' of Herr Rudolf Bleichmann, produced at the St. James's Theatre, and so rigidly does the acting conform to that of the German company by which 'Alt-Heidelberg' was given at the outset of the season just over at the Great Queen Street Theatre, that the entertainment scarcely seems to belong to English art. This is said in no carping spirit, since we would not have things different. We should be glad indeed if in other cases—say in the proverbs of Musset—we could get so faithful a replica of a foreign entertainment. Criticism, however, from the English standpoint

is at fault. There is nothing for it to follow or at which to point. If the censure is passed (and it is merited) that the disposition of Käthie is so "coming on" that she can scarcely claim to be more than a light-of-love, and that her immediate acceptance of the proposal of Prince Karl Heinrich for a trip to Paris cannot possibly be accepted as an outcome of thoughtlessness or innocence, it is Herr Sudermann who is attacked, and not his translator or the English management. It must be conceded that in England even, wherein no special sentiment can be expected to attach itself to university experiences naturally dear to the German mind, the whole constitutes a delightful entertainment. The love-scenes, though not altogether edifying, have tenderness and even fragrance; the student choruses, with their effective harmonies and Latin songs, are inspiring; and the picture of the gay, clamorous, open-air revelling is cheery in itself and gains from its environment. All, however, is German. A lovely view of the little residential hotel, with its garden facing the Neckar, the sight on the opposite bank of the picturesque ruins of the castle, and the pretty effect of the lighted windows after sunset are not to be distinguished from those specially brought over from Berlin to the Great Queen Street Theatre. Acting, like everything else, is German. Mr. J. D. Beveridge, who has ripened into an excellent actor, gives an unsurpassable presentation of Dr. Jüttner, the jovial if rather ill-selected tutor and companion of the prince, and obtains what may perhaps be regarded as the triumph of the entertainment. So exactly moulded is he upon Herr Max Behrend, his latest predecessor in the character, that in our memories, still recent as regards both, we find it difficult to separate one from the other. Mr. Alexander makes a capital boy, looks very youthful, and in the tender scenes acts with the quiet earnestness which is the most noteworthy feature in his method; and Miss Eva Moore is both vivacious and winsome as the heroine. In other parts the German atmosphere is caught to a nicety. As this is what was aimed at, the whole must be regarded as an accomplishment. It is at least satisfactory, in days in which degeneracy is reasserting itself, to be able to congratulate actors on instances of perfect interpretation, even though in some cases the method employed is partly mimetic. 'Old Heidelberg' is a play that the lover of dramatic art should see. As drama it is an eminently creditable production, though it stops short of greatness, to which, indeed, it scarcely puts in a claim.

In 'The Altar of Friendship,' the latest importation from America, Mrs. Ryley, the author of more than one pretty, innocent, and attractive piece, shows us what is best and worst in her workmanship. On a story so artificial as to be wholly unconvincing she embroiders some scenes of dainty love-making, and in it she sketches some characters which would be pleasing and amusing if once they got across the footlights. Abundance of pieces are in existence in which a woman bears a shame not hers, and sacrifices her happiness at the shrine of sisterhood. We decline, however, to accept the idea that a man should immolate himself at that of brother-in-lawhood—we apologize for the

monstrous coinage—even though in so doing he may be to some extent protecting his sister. So perversely ingenious and super-subtle are the means by which the appearance of guilt is fixed upon innocence that we hesitate to accept what is set before us. We feel, indeed, as if everything were make-believe, and that the hero must have his tongue in his cheek in pretending to be alarmed. So amusing, fresh, and sympathetic are the love-scenes between Mr. Paul Arthur as the hero, and Miss Ellis Jeffreys as the heroine, we wish a class of obstacle altogether different could be devised to separate people intended for each other. A delightful play seems to be near at hand, and a happy termination must be reached so soon as either of the principal characters displays a modicum of common sense. In addition to those named one or two parts are well played, but more than one actor is seen to grave disadvantage, and the general cast is not strong.

#### Dramatic Gossip.

'THE MAN AND HIS PICTURE,' a rendering of the 'Sodom's Ende' of Herr Sudermann, produced at the Great Queen Street Theatre, is a too close and crude rendering of its original, which itself is scarcely suited to English. It is heavily handicapped by the want of personal allurements on the part of the siren heroine. Mr. Skein showed dramatic sense as Willy. Miss Lilian Moubrey had both grace and power as Kitty, and Miss Gertrude Burnett was tender as the ill-used Clare. As a whole, the performance, however, was depressing, as is the piece, the extreme length of which counted among its disadvantages.

'ONE PEOPLE,' a three-act play by Mr. Charles Ward, was produced at the Court Theatre, Liverpool, by Mr. and Mrs. Kendal, on the 19th inst. The action is placed on the borders of Cape Colony, and the piece shows the love-passages between Anne McLeod, the mistress of a South African farm, and Sir James Stanley, an English officer.

AT the six hundredth performance of 'A Chinese Honeymoon' at the Strand Theatre on Monday last the piece, with new songs, went with undiminished vigour. It constitutes a bright entertainment, in which Miss Marie Dainton, Mr. Arthur Williams, and Miss Hilda Trevelyan make good use of their chances.

MISS ELLEN TERRY's production at the Imperial of Ibsen's 'Vikings' is due next month. The company will include Messrs. Oscar Asche, Holman Clarke, Mark Kinghorne, and Murray Tearle. Miss Terry is credited with an intention to reappear in Lady Macbeth.

'FLODDEN FIELD,' by Mr. Alfred Austin, will be produced by Mr. Tree at His Majesty's in June. It is in a prologue and three acts, and is in blank verse.

'MOTHER GOOSE' is this evening withdrawn from Drury Lane, in order to make room for Sir Henry Irving's rehearsals of M. Sardou's 'Dante.'

MR. BARRIE has written a play for performance by Miss Maude Adams, which will be given in New York first and subsequently in London. Whether Miss Adams will make in it her long-promised appearance is not stated.

A HISTORY of the Lyceum Theatre is promised for the autumn by Messrs. Lawrence & Bullen. It is by Mr. Austin Brereton, will be well illustrated, and should prove a serviceable record.

TO CORRESPONDENTS.—C. S. M.—A. N.—J. W.—W. B.—A. S.—received.

F. C. N.—Many thanks.

H. N. H.—Too late.

No notice can be taken of anonymous communications.



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